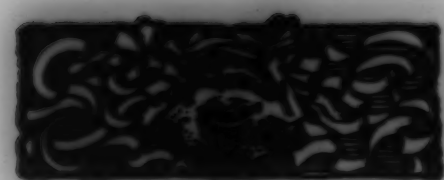
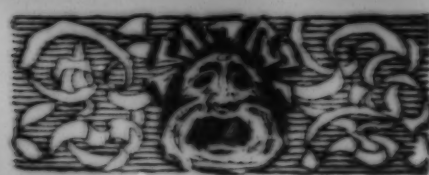


TWENTY-EIGHT PAGES



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ETTA BUTLER

H. L. K.

THE MATINEE GIRL.



ON CHLORIS CHOOSING FURS.

My Chloris jers at stupid styles,
And heeds but few of Fashion's wiles;
No ostrich feather on her head,
Nor hat with sparrow stuffed and dead;
A simple ribbon in her hair;
For roses when the snow is white,
For diamonds by broad daylight,
She does not care!

But, most of all, in choosing furs
Discriminating taste is hers.
She says, for her no weird array
Of claws and heads, as though to say
A mink were like a centipede
Or hydra-headed monster. Such
Might be with mythic times in touch,
But false indeed!

A dozen claws and heads! What bird
Or animal you ever heard
Boasted such freak anatomy?
Oh, hateful incongruity!
Thus Chloris silly style bewails,
And chooses for her sable set
A simple muff and collarette
With sixteen tails!

Clyde Fitch, who is beginning to be the Harry B. Smith of dramatic literature, has been severely criticised by a number of critics for introducing a funeral scene in his play *The Climbers*.

There is hardly a probability that funerals as a continuous feature of plays would ever be popular. In fact they would pall much more quickly than any other situation in life that we are familiar with behind the footlights.

The wedding scene in *A Royal Family* proved that we are not tired of the tulle and orange blossoms and the tum-tumty-tum of the wedding march, although goodness knows that situation has been worked since the year one.

Funerals have not been used much, and Mr. Fitch shows that he is clever and original when he summons up nerve enough to brave the opinions of the critic chappies who are hired to write unpleasant things.

Novelty and originality in plots and situations and scenes may excite some remark and be criticised, but it will never bore us, and many of the plays that we have had of late come dangerously near the latter evil.

Nothing can be too unreal for the time we live in. This beginning of the Twentieth Century is fraught with such marvels, such romances, such secrets, such crimes all around us that the dramatist need only lean back and imagine things and he will not come near half the reality that is all over the place.

It is a maxim in newspaper offices that the "biggest stories are never printed."

That is to say, the most alarming happenings, the greatest defalcations, the most sensational crimes, the most awful scandals—the things that would make red hot matter for scare heads in the evening extras—either we get to the papers or else are kept out of print at the last moment through powerful influence, or often through motives of humanity and decency, which qualities editors of papers are not often credited with, but which they frequently possess nevertheless.

These things are locked up in the minds of those to whom the keeping of the secret means the retention of reputation, position, wealth, the honor of families and often the freedom from prison bars.

Here are two instances that have come within the notice of the *Matinee Girl*, and that give just a tiny glimpse into the queer things that happen in real life.

The other day the news of a great wedding in a city not far away was wired throughout

the country. The prominence of the two young persons and their families in the society of the town they lived in gave reason for the widespread publicity of the notice, and there were the usual presents, church ceremonies, gowns and flowers, all told of in the notices.

And the name recalled something that happened several years ago in a newspaper office when it was the fashion for women reporters to be assigned to all sorts of most impossible tasks for the sake of sensation.

A personal advertisement had appeared representing, as stated, a prominent and rich young man interested in—we will say railroads. He wished to meet a young woman with capital to invest in a scheme, as it required almost unlimited wealth to carry it on, it was so vast and so full of moneymaking possibilities.

Of course it appeared to be a not very bright attempt to play a rather old time confidence game, but a certain paper, wishing to apprehend the criminals if possible, had a woman reporter answer the advertisement, and in due time she received a letter making an appointment in the parlor of a fashionable hotel.

She went there, finely dressed to personate the role of a rich girl, looking for adventure, and she met a remarkably well-mannered, good-looking young man who finally unfolded a scheme connected with the running through of a certain railroad line in a nearby State.

The girl listened, not half understanding. She asked for security of some sort in the way of references. The young man mentioned a firm of lawyers. He asked, however, for inviolate secrecy. The young woman asked if she might also bring a lawyer to the next meeting. The young man agreed. An appointment was made. She appeared escorted by a clever man reporter, and they met the young man and his lawyer.

Again the plans were gone over. Another meeting was arranged for. The story made a sensation in the newspaper office. Apparently it was a legitimate but most astounding plan to hoodwink some prominent railroad companies. The woman reporter was instructed to follow up the scheme. She met the young man again, this time alone.

To her amazement he proposed marriage to her, saying, however, that he did not wish his lawyers to know this part of the deal. The young woman went back to the newspaper office confident that she had won the affections of an escaped lunatic.

Then the reporter went to the firm of lawyers and told them the truth about the matter and asked to know particulars and facts, as the man admitted he was using an assumed name. That night some of the most prominent men of two cities visited the newspaper office and revealed the identity of the young man, and through influence easily exerted kept the entire narrative from the public.

The railroad scheme never went through. The woman reporter never learned the actual inner story of the matter; but the other day the young man, who if an idiot was a most plausible one, and whose name represented a fortune, was married to the belle of a city not far away.

Now another odd story. A certain young man won the gratitude of a millionaire by preventing the elopement of the rich man's daughter with an adventurer.

The young man was received on a friendly footing by the wealthy family, and certain efforts were made to advance him in business, as he was quite poor.

A schemer who knew the circumstances thought that the young man had a chance to win the heiress. He took two other men into his confidence. They agreed to contribute money enough to launch the youngster into a position befitting a suitor for the hand of an immensely wealthy girl.

For a year the young man lived on the fat of the land. He had unlimited cash, credit at every fashionable hotel, florist's, haberdasher's, tailor's and stable in town. He had a fashionable apartment, a cook and a valet, entertained lavishly and paid court to the rich girl.

When the time was ripe for a proposal it was made and the young man was refused. The syndicate, beaten, withdrew their funds. The young man at once relapsed into virtuous poverty, absolutely demoralized by the false position he had lived up to for so long.

This sort of thing is going on all around us every day. There are some other stories even more remarkable than these that I haven't told you. They are too good.

I am keeping them to put in a play of my own some day. But there is nothing too impossible for this Twentieth Century. The playwright who is daring to the point of eroticism is the one who will get nearest the realism of life.

The New Century criminal is one of the most interesting of characters. And crime is fascinating, as Conan Doyle and Emile Gaboriau and Anna Katherine Greene have proved.

We do not have to go through the slums to discover our crooks nowadays, but find them posing at the heads of big corporations, high in churches, in the world of finance and affairs.

And the woman criminal is the most piquant thing imaginable. The old type of adventuress is simple and ingenious beside the wicked lady of to-day.

As the Chief of Detectives remarked in a magazine article the other day, "The up-to-date pickpocket wears a picture hat."

Therefore we should rise up and call Clyde Fitch blessed for bringing in these dainty little touches. Funerals, cremations, surgical operations, Christmas trees, anything and everything but stolen papers, beautiful maidens in the snow, real cows, and all the rest of the good old props that have done duty since the dim old days of yore.

I think that nothing will feel the effect of the new regime in England more than the stage. It is true all roads will lead to London for some time to come.

We will not be one-half so interesting here in New York as we have become accustomed to being, and it will behoove us, all of us who have anything to do in the world of the stage, to rouse us from our apathetic contentedness with things, and reach out for some of the prizes that are in reach for those who half try.

There is a lot printed and written about the blessings of contentedness, but it is the easiest thing in the world to be content. It is the divine discontent that does more to shake us out of our grooves and ourselves

than all the blessed peacefulness that ever brooded.

Lizards lying in the sun typify contentment, but they are neither pretty nor edifying to look upon. There are a lot of us like that, sunning ourselves sleepily and growing blinder every minute to the fact that our existence isn't an aim but only an incident.

THE MATINEE GIRL.

BY A STRANGE COINCIDENCE.

On Jan. 23 the New York papers contained thrilling accounts of how on the previous evening at the Criterion Theatre, in the duel scene of *When Knighthood was in Flower*, Bruce Melville's sword had snapped in twain and the business end of it, flying forth into the auditorium, had smitten a spectator in the face, inflicting a slight wound.

Strangely enough, *The Mignon*, published the very morning before this extraordinary happening, had recounted an occurrence almost precisely similar that had cropped out during a performance of *Carmen* by the Baldwin-Melville stock company at the Grand Opera House, New Orleans, the week before.

Only in New Orleans the blade was content to stick into a railing, without hitting any one.

FUNERAL OF GIUSEPPE VERDI.

The funeral of the late Giuseppe Verdi was held in Milan on Jan. 30. The services took place in the Church of St. Francis and they were brief and exceedingly simple. Great throngs of people lined the streets through which the body was borne to the cemetery.

CUES.

Lucy Mattix has been seriously ill with inflammatory rheumatism at Coshocton, Ohio.

George Marion sailed for Europe on Saturday to see a couple of musical plays that F. Ziegfeld, Jr., means to produce here next season.

San Toy will return to Daly's Theatre on March 4.

A new edition of Brander Matthews' book, "French Dramatists of the Nineteenth Century," will soon be published by the Scribners.

Ralph Stuart has written a new play, *The Master at Arms*, which will be produced next month at the American Theatre.

Mamie Gilroy is going to star in *My Sweetheart*.

OPERATIC STUDENTS APPEAR.

The second public performance this season of the students of the American School of Opera took place last Tuesday evening at the Berkeley Lyceum. The audience was considerably larger than the auditorium could accommodate comfortably, and at times the applause was far more vociferous than the accomplishments of the students warranted. The programme of the evening consisted of *Cavalleria Rusticana* and the third act of *Faust*. The familiar garden scene of the *Comedie opera* was described in the playbill as a scene "in front of the church." It developed that the building shown was Marguerite's house, as it always has been heretofore.

The students who appeared as the five characters engaged in the scene displayed excellent musical talents. Nearly all of them, however, were awkward in bearing and seemed unfamiliar with the laws of the stage. Katherine Colvin was a winsome Marguerite in appearance and many of her tones were pleasing. Allen C. Hinckley, in the role of Mephistopheles, displayed a rich, powerful voice and considerable dramatic feeling. Jean Lyman Cooper, as Siebel, proved herself the possessor of a pleasing voice, a graceful manner, and true artistic temperament. Walter H. Wheatley was the Faust and Helen Kerr the Martha.

The stage setting for *Cavalleria Rusticana* was, perhaps, as good as the small stage would allow, and its crudity may be pardoned on that account. Quite unpardonable, however, was a bit of original business that the stage-manager devised, or at least allowed to be introduced, in the opening scene. As the curtain rose a drunken peasant was discovered sleeping at a table in front of Lucia's door. When the choristers came on two or three of them laughingly hustled the drunkard across the stage and into the church. The vulgarity of the incident seriously detracted from the beauty of the scene. It seemed remarkable, indeed, that an innovation so ill advised should have been originated in a school of opera.

Marin Strakosch sang and acted the role of Santuzza with power, feeling and fine dramatic intensity. Francis Golden was an excellent Lolo in many respects and Helen Kerr was a satisfactory Lucia. Iver Anderson was a forceful Turridu, and Andrews Schneider did some things well in the role of Alfio. Certain passages in the score were lowered to suit the voices. The choristers—evidently professionals—sang carefully and by their flippant acting showed disrespect for the opera, the principals, and the audience. The orchestra, under the direction of S. C. Bennett, played acceptably. The stage-management was consistently bad.

John Turton leading with Rose Melville. * *



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FOR SALE BY ALL DRUGGISTS.
BOX SENT ON RECEIPT OF 25 CENTS BY THE

AMERICAN MEDICINE CO., Manchester, N. H.

Cricket, manager; A. M. Chase Jan. 22 pleased large audience.
GREENSBORO, WAREHOSE OPERA HOUSE (E. E. Warren, manager): Dark.

KANSAS.

TOPEKA, CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Howard Gould in expert of Hontz Jan. 21 to a crowded house. Morris's Faust 22, full house. The play was beautifully staged and the electric effects excellent. Errol Dunbar, as Mephisto, handled the part to perfection. Shandah 23, fair house; loud and prolonged applause. Julia Rochester, Frank Holliston, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

LEAVENWORTH, GRAND OPERA HOUSE (J. Sinks, manager): A Trip to the Circus having been quarantined en route through Missouri, canceled Jan. 22. Andrews Opera co. opened in Kansas 22, on rhinoceros, audience, good performance. The Mikado and Martha 23, Theodora 24. CRAWFORD THEATRE (O. T. Crawford, manager): Beach and Flowers' Minstrels 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

SHAW THEATRE (W. J. Thompson, manager): Morrison's Faust Jan. 24, good business, audience pleased. McGee's Minstrels 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253

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FRANK E. CAMP Disengaged after Feb. 16 for Leading Business.

Mr. Camp's work was an improvement over the work of his predecessor, the eminent youth and good spirits of the actor last night adding much to his conception of the character.—Indianapolis "News."

LADY WINDEMERE'S FAN.—Mr. Camp as Lord Windemere pitched the part in a low key and played it with a quiet reserve that was altogether commendable. Throughout one never forgets that he was a quiet, unassuming, well bred Englishman, and he heavily put aside the temptation which the part affords to indulge in mock heroics.—Indianapolis "News."

VILLAGE POSTMASTER.—Frank E. Camp as John Hunter looks and acts his part well.—Pittsburg "Commercial Gazette."

Permanent Address, ACTORS' QUARTERS, 621 W. 30th St., N. Y.

Mr. Camp belongs to his profession earnestness, ambition and youth. He acts with intelligence, gives his lines their full and true meaning, and has that indubitable quality which impresses an audience and makes it believe in him.—Indianapolis "News."

ALDO VADIN.—Mr. Camp was an ideal Vadin, his reading of the lines was most pleasing and convincing, and his methods natural.—Indianapolis "Sentinel."

Mr. Camp as Vadin scored a success.—The "Press."

The acting of Mr. Camp among the men of the company were conspicuous for excellence. Mr. Camp had his first opportunity to distinguish himself in the role of Vadin, Feb. 11, at the Village Postmaster Co.

and rose to the occasion in a gratifying manner.—Daily "Journal."

THE BUTTERFLIES.—Mr. Camp is making great strides in his profession and incidentally trenching himself firmly in the good opinion of audiences at the Grand. His delineation of the character of Fred Osian was admirable.—Daily "Journal."

SHE STOPS TO CONQUER.—The only important change in the cast was in the part of young Marlowe, which was taken by Mr. Camp, who made a most agreeable impression.—Indianapolis "Sentinel."

There were few changes in the cast, the most notable being the substitution of Mr. Frank E. Camp in the part of young Marlowe. In many ways it seemed that

Mr. Camp's work was an improvement over the work of his predecessor, the eminent youth and good spirits of the actor last night adding much to his conception of the character.—Indianapolis "News."

LADY WINDEMERE'S FAN.—Mr. Camp as Lord Windemere pitched the part in a low key and played it with a quiet reserve that was altogether commendable. Throughout one never forgets that he was a quiet, unassuming, well bred Englishman, and he heavily put aside the temptation which the part affords to indulge in mock heroics.—Indianapolis "News."

VILLAGE POSTMASTER.—Frank E. Camp as John Hunter looks and acts his part well.—Pittsburg "Commercial Gazette."

Permanent Address, ACTORS' QUARTERS, 621 W. 30th St., N. Y.

Family, Freddie Clark, Josefine de Leon, and the Generous Comedy company.

The Lara is doing fairly. Los Escuderos de Paraiso was produced for the first time last week, but failed to take.

Success continues at the Athenian. In Incendio En el Hotel, seen Tuesday night, scored a hit. Rojas y Azules, presented the following night, also was liked.

Publishers has organized a No. 2 circus, the roster of which is as follows: Miss Jovina, bareback rider and acrobat; Miss Frigolina, trapeze; Peter Barlow, bareback rider; Japanese troupe; Yavada, wire walker; Nola and Duerow, acrobats and revolving ladder act; Lersher Brothers, horizontal bars; Pipo, Plombino (Chachiki) and Victor, clowns. The newest arrivals at his No. 1 Circus are Barco and Jules, horizontal bars; Jack Cousins, Lottie Aymans and the Monte-Mera Family continue to be favorably received. Solafrin Paula, with her trained crocodiles and snakes, will make her first appearance to-night. The Barnells, and Smith and Chisolm completed a four weeks' engagement last Saturday and left for the States.

Trevillo's Mexican Circus has pitched tents in the city and is doing fairly well. Sells and Greer's Circus has failed to materialize.

Tommy Lowande's Circus is touring the island with it, said, good results.

There have been no new faces at the Cuba lately.

The Page Dramatic company went to Matanzas Dec. 29 and played a benefit for charity. They report having been royally feasted after the performance by the officials of the city.

The many friends and readers of THE MIRROR here wish to extend their congratulations for the beautiful Christmas number. J. ELLIS SMITH.

AUSTRALIA.

Christmas Offerings—Success of Grand Opera—An Italian Season.

(Special Correspondence of The Mirror.)

SYDNEY, Dec. 12.

There will be Christmas novelties at the various Australian playhouses, but it is feared that in Sydney the Commonwealth celebration will largely interfere with business. At the Sydney Royal Grand opera will reign supreme, while at Her Majesty's, in the same city, J. C. Williamson will have a grand spectacular extravaganza. Harry Richards will have a pantomime at the Sydney Tivoli. John F. Sheridan following with another at the Lyceum. Romantic drama, under Dunsen management, will rule at the Criterion, and W. F. Hawtrey and his London company will present A Message from Mars at the Palace. In Melbourne George W. Groves will have a pantomime, with Nellie Stewart as principal boy, at the Princess. Grand Holt being content with the production of an other spectacular drama, and J. P. Williamson with Floradora, including Grace Palotta in the cast, at Her Majesty's.

Nance O'Neil is terminating her Sydney season rather suddenly, being desirous of a few days' rest before opening in New Zealand at Christmas. Public opinion is somewhat divided respecting her Lady Macbeth, but it is generally admitted that in the sleep-walking scene she touched her highest point of excellence.

George W. Groves states that the results of his Melbourne and Sydney experiences have convinced him that grand opera has come to stay in Australia, and he is now arranging to visit America and Europe in search of fresh operatic talent. In both Melbourne and Sydney crowded houses at advanced rates are the rule, the leading seats being booked long beforehand.

John F. Sheridan and The Widow O'Brien are at the Sydney Lyceum. At the Sydney Criterion Alfred Dunsen has had several chances, his latest production being The Three Musketeers.

In Melbourne The Scarlet Feather has scored a big success. Nellie Stewart, formerly an attraction at the Royal Theatricals, is now at the Lyceum. The Sydney Lyceum continues its triumphant career, and at Her Majesty's J. C. Williamson is reviving several comic operas, pending the production of Floradora.

Mr. Williamson, encouraged by the success of George W. Groves with grand opera in English, is arranging for a season of Italian opera and has sent George Allen, the Melbourne music publisher, and Signor Hazon to Europe to secure artists. They will probably return by way of America.

Edgar S. Kelley's music to Macbeth has attracted considerable attention here.

JOHN FLUMMER.

REFLECTIONS.

Carola Kenyon, who has been playing Lena in the original Arizona company, was called suddenly to Vienna, a few days ago by the death of her mother. Miss Kenyon will not return to the stage this season.

R. Coley Anderson, manager of the Lyceum Theatre, Atlanta, was in New York last week. Mr. Anderson has introduced excellence at his theatre with marked success, and as there is no other house in Atlanta devoted to this class of entertainment his prosperity is likely to continue.

E. F. C. Boddington, who has dramatized "To Have and To Hold," was formerly dramatic editor of the Brooklyn Eagle and is now a member of its editorial staff. Mr. Boddington's dramatization is to be seen at the conclusion of N. C. Goodwin's engagement at the Knickerbocker Theatre. His work has met with the unqualified approval of Mary Johnston, the authoress of the celebrated novel, and if it is given to its integrity, without the usual melodramatic vulnerabilities interpolated by managers of the speculative persuasion, it will unquestionably redound to the dramatist's credit.

M. H. Kallman has completely transformed the character of the Grand Opera House at Salt Lake City. The theatre has been renovated and improved, and under Mr. Kallman's liberal direction, with the Columbia Stock company as the permanent attraction, the Grand has within a few weeks taken a strong hold upon the favor and patronage of Salt Lake's best people.

Colonel T. Allston Brown has decided to dispose of his collection of theatrical photographs, playbills, prints, and memorabilia. The collection contains many treasures that for years have been stored in the Colonel's strong boxes. The entire collection will be sold by John Anderson, Jr., the bookseller.

Libler and Company deny the rumor that The Leavened Bread would soon be transferred to Boston.

Grace Filkins, having recovered from illness, was able to rejoin Otis Skinner in Louisville on Saturday.

Adelle Rafter of the Bostonians is at Cheyenne Wyo., recovering from her recent attack of pneumonia, and expects soon to rejoin the company.

S. H. Friedlander, manager of the California Theatre, San Francisco, has been lying ill at St. Joseph's Hospital in Denver for the past four

weeks. He was obliged to submit to several operations, but last week he was sufficiently recovered to write a message to THE MIRROR in which he conveys the news that he is beyond danger now and hopes to be out again inside of a month.

Dolly Kline closed her engagement with The Great White Diamond on Feb. 2.

Jacob Litt started yesterday on a two weeks' trip to his Western theatres.

W. M. Gray has been engaged as business manager for Frank McKee, of Peter Bailey, in Dodge, Dodge & Co.

Henry E. Dixey has left the cast of The Burgomaster.

OBITUARY.

Andrew Jackson Leavitt, the old-time minstrel, died at his home in Boston on Jan. 3. He was born in Boston in 1822 and made his first appearance with an amateur society in Albany, N. Y., as Cool in London Assurance. He afterward went into minstrelsy and became very popular as an end man and comedian. He originated a song called "The Ham-Fat Man," and it is said that from this the expression "ham-fatter" or "ham," as applied to barnstormers, was derived. Leavitt ran a small minstrel house of his own in Boston for several years and made money enough to build a theatre on Green Street. In that city, which he called the Gaiety, and played many of the popular melodramatic stars there. Reverses came and he had to go back to work behind the footlights. He came to New York and produced a sketch called The Happy Land of Canaan, which established his reputation as a sketch writer. After long engagements in Philadelphia, New Orleans and other cities, he finally settled in Boston, where for ten years he played in negro farces at the Howard Athenaeum. A few years ago he returned to the legitimate. His last engagement was in The Two Sisters. About ten years ago he took a position as stage doorkeeper at the Holts Street Theatre. For the past few years he had been practically blind, but retained his cheerful disposition to the last. His funeral took place from Elks' Hall, Boston, on Sunday last, and the remains were interred in Elks' Rest, Mount Hope Cemetery.

Steve Brodie died at San Antonio, Tex., on Jan. 31 of consumption. Born in this city in 1863, he was a typical offspring of the lower East Side and earned his first money as a newsboy and bootblack. He attained national fame by having jumped, or having been sold to have jumped, from the Brooklyn Bridge on July 23, 1896. This reported feat won such renown for Brodie that he became at once in demand as a museum attraction. Later he jumped from the Poughkeepsie Bridge, over Genesee and Pawtucket Falls, and was sold to have gone over Niagara Falls in a rubber suit. There has always been considerable doubt about the Brooklyn Bridge and Niagara Falls exploits, but the papers gave columns to Brodie's name was made. He opened a saloon in the Bowery, and made it attractive to a certain element by a collection of snuffing bottles and pictures which are doubtless valuable in their way, as they certainly are unique. Brodie accumulated a good deal of money and his estate is said to be worth now more than \$200,000. Subsequently Brodie was started in a couple of melodramas. On the Bowery and Strangled on Sunday. His name in these was successful and he helped him to accumulate the money that was devoted largely in real estate. The remains will be interred in this city. A widow, two daughters and a son survive.

Constance Thomson, once well known as a soprano, died at Montreal on Feb. 2 of heart failure. She was fifty-two years of age. In her youth Miss Thomson was noted for her strenuous effort and she engaged in many roles with important companies in this city. This season she was playing the part of Hannah Green in The Tale of Two Cities. Her death came suddenly and unexpectedly. The remains were buried by the members of the company in Montreal on Sunday afternoon.

Charles Clarkson died at the Charity Hospital, Cleveland, O., on Jan. 29, after an operation for an abscess. Miss Clarkson was born at Warren, O., in 1877 and graduated from the Strohman-Whitcomb Dramatic School last April. Last Summer she played with the Strohman-Whitcomb company at Rochester and this season had been with At the White Horse Tavern. She was the wife of George Friend, also of At the White Horse Tavern.

Mrs. Joseph La Brosse died in this city on Jan. 31. She and her husband, both professionals, had been married for four years and an eleven-year-old son for whom the mother had cared since infancy. Colonel J. Foster Milliken, 287 Broadway, wishes information as to the whereabouts of Mr. La Brosse. He hopes to secure provision for the care of the child.

John G. Hill, prominent in Brooklyn musical circles and a leading soloist in the Brooklyn Amateur Opera Association, died in that city on Jan. 27 of pneumonia, and fifty-two years.

J. W. Gibson, a member of Al G. Field's Minstrels, died at his home, Hartford, Conn., Jan. 28 of heart fever. He possessed a fine tenor voice, and had sung in church choirs before going on the stage.

Mrs. Thomas F. Kirk, Sr., mother of Thomas F. Kirk, Jr., manager of the Allyn Theatre, Pittsburg, died in that city on Jan. 24 of heart failure.

Henri de Bormer, poet and dramatist, died in Paris on Jan. 29, aged seventy-six years. He had been a member of the French Academy since 1877.

Francis L. Rawson, well known as a musician and band leader, died suddenly at Racine, Wis., on Jan. 29.

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TELEGRAPHIC NEWS

CINCINNATI

Changes of the Season Players Entertained
The City's News.

(Special to The Mirror.)

Cincinnati, Feb. 4.

The women of the stage appear to be having their last week, for Mrs. Carter follows John Drew, Blanche Walsh succeeds Shuman, and Alice Nielsen comes after Coghlan and returns.

Last Tuesday night, at the Wellington Hotel, the annual dinner of the City Club was given, with more than 140 ladies and gentlemen in attendance. Among those were John Drew, Mr. and Mrs. James E. Wilson, Ida Coghlan, Carolyn White, Harry Harwood, W. N. Coghlan, Maude Ryan, Mr. and Mrs. Harry J. Powers, Grace Reids, Wm. J. Davis, Joseph E. Whiting, Mr. and Mrs. John McNeill (Josephine Knapp), Frank Moulton, Maud Lillian Mori, Gertrude Quinlan and Amy Leslie. Wilton Lackaye sent a rhymed toast from New York City. One Skinner fell into poetry from Nashville; Buchanan and Macdonald wrote a sentiment from New Orleans; Ronald Reed sent a good word from Gotham, and "Dik" Golden entrusted to the wires a piquant verse from far-off Leadville. It was a great night.

Richard Mansfield's engagement at the Grand Opera House has been more than successful, both artistically and financially. To-night he begins his fourth week of King Henry V. and will continue it another week after this. Last Monday night a special train brought 225 students here from the Culver Military Academy, down in Indiana, to dine at the Auditorium, see Mansfield and return after the play. Henrietta Crossman follows in Mistress Nell.

John W. Dunne, of Dunne and Kiley, was here for a few days last week and went on to join A Milk White Flag for a short time.

Madame Bernhardt and M. Coquelin closed their two weeks' engagement at the Illinois last Saturday night, and it is reported that the management just about "broke even." As a rule, the attendance was large, but not in the \$4 seats. The balcony and gallery were better populated. Cyrano de Bergerac did not do as well as was expected, although those who missed it missed a treat, because M. Coquelin did wonderful work as Cyrano. The French artists were followed to-night by pretty Alice Nielsen, who opened before a large house with The Fortune Teller, with The Singing Girl for the last three performances. Next Monday Francis Wilson comes with The Monks of Malabar.

Thomas Jefferson, the well-known explorer, passed through here the other day on his way to Aurora. Since he started out with Rip Van Winkle he has discovered many new towns.

In spite of a play for which one had to apologize John Drew did very well at Powers', but it was just because he is John Drew. Richard Carvel is pretty bad, but John Drew is all right. To-night Mrs. Carter followed in Zaza.

Madame Bernhardt and M. Coquelin were in society last week, having a reception at the Twentieth Century Club Thursday and at the Art Institute Friday. M. Coquelin talked to the Chicago University students Friday and gave a dinner for Mansfield Saturday night, incidentally doing a few "stunts" as a witness in the Gross-Rustand case and shaking hands with Gross.

Shenandoah said "farewell forever" at McVicker's Saturday night, and last evening Blanche Walsh began an engagement of two weeks in More than Queen, in which we saw Julia Arthur last.

A belated New Year's card has reached me from far-off Yokohama, Japan, and it will interest player-folk because it comes from the bright young son of the late Gus Heege, of Ton Yonson fame, who writes: "The card I am sending you will be late in reaching you because I attend the French 'School of the Morning Star' (a boarding school) in Tokyo, and, as I have to work very hard to keep up in French and Japanese, I have only vacation time in which to write letters. The odd decorations on the envelope I shall inclose this card in. In the polite Japanese way of saying, 'I give you all the pleasant greetings of the New Year.'"

Twice a day as Marc Antony in Cleopatra, even with vaudeville between the acts, was too much for Melbourne Macdowell at Hopkins', and last week he gave up for a time, leaving Richard Buhler to play the part. Mr. Macdowell appeared as Scarpia in La Tosca yesterday, however, and will do Loris in Fedora next week. The Hopkins' patrons like Scarpia fully as well as J. A. Fraser, Jr.

May Moser, formerly leading lady of Hopkins' stock, has been engaged for the new stock company at the Victoria (late the Star), and Jules Russell and Edwin Boring have also signed.

Brown's in Town is the attraction this week at the Great Northern, and it will be followed by the Rays in A Hot Old Time.

Frank Dallas writes "Punch" Wheeler that in acknowledging a card to the Philadelphia Press Club Jerome Sykes signs his name and then writes "actor." Ask "Punch" Wheeler. Says our friend "Punch": "Jerry Sykes is considered to be a great actor and that is proven by what a colored porter in a Texas hotel once said: 'You can hear Sykes' sweet out on the sidewalk; he is a great actor.'"

Under the Red Robe follows Sweet Lavender at the Dearborn this week, and the stock is once more reveling in the costumes of years ago.

The West Side is being entertained this week by Kidnaped in New York at the Bijou, and Me and Mother is at the Academy of Music.

Hornee McVicker, one of the original "three musketeers," passed through here last week in advance of Sherlock Holmes.

King of the Opium Ring is thrilling the Alhambra patrons this week, and it will be followed next week by Bartley Campbell's Siberia. Kerry Meagher, assistant treasurer of the Ringling brothers' lives, in next book form.

The Castle Square Opera company followed The Isle of Champagne with The Queen's Lace Handkerchief at the Studebaker to-night, and tuncful Olivette is the underline.

A Village Parson was succeeded at the Criterion yesterday by Tennessee's Pardner. Before leaving for the East Manager Nankeville gave his company an egg sandwich banquet on the eve of their trip to the Coast.

A wandering friend of mine sends in a programme from Hungary, which features "Edgar Jones, neper-excentrique." Regards to H. Henry.

Before leaving Chicago Robert Hilliard gave away his Prince Albert and had a King Edward made.

Daisy Starbuck, a soubrette, applied for the courtesies at the Criterion the other day. Ben Groux says that she is on the "wingback" line. "Biff" Hall.

BOSTON

The Week's Programmes—News and Doings
of the Day—Jottings.

(Special to The Mirror.)

Boston, Feb. 4.

From a dramatic point of view the changes of bill to-night were not of great interest as usual. To the Park Self and Lady came, but this had already been seen in suburban cities with Isabel Irving as the leading lady, while she is now out of the play. However, E. M. Holland and Fritz Williams are still in the cast, and they are Boston favorites.

Sporting Life made a big hit and had a long run at the Boston last season, and so it was almost in the nature of a return here to-night, when it came in to take the second week of the time originally booked for the Savage-Grau English Opera company. The cast is decidedly different from the earlier one seen here, but the production was effective in every respect. Den-

mat Thompson in The Old Homestead will follow.

The stock at the Castle Square put on Liberty Bell to-night with a cast headed by Lillian Lawrence and John Crane, and including all the players. Leona Bradley received an especially sympathetic greeting, for this was her reappearance on the stage since the recent death of her husband. Liberty Bell will remain only a week, followed by The Little Minister, in which William Lawrence should make an ideal Babbie.

That strenuous actor, Robert Fitzsimmons, had a most enthusiastic gathering at the Grand Opera House to-night to see his Boston debut as an actor in The Honest Blacksmith, supported by his wife, son and moving pictures. Hero worshipers have been following him all day, so that he has had a cordial welcome to Boston.

The Queen of Chinatown is the melodrama of the week for the stock at the Bowdoin Square, with enough real Chinamen in the play to make its Boston production an assured success. This is the first time that the piece has been given in this city. The Cotton King will follow, being the return to the stage where it had its first American production.

N. S. Wood has moved up to the Grand from the Bowdoin Square, and this week he appears supported by the stock of that house in Out in the Streets.

John Hare and The Gay Lord Quex have delighted the critics, and the welcome to Boston has been cordial and fashionable. The much discussed third act, as played by Mr. Hare and Irene Vanbrugh, fairly takes the breath away by its daring, but no one can deny that it is artistic, and half a dozen curtain calls a night prove that it is popular.

Sam Toy is in its last week at the Museum. James T. Powers has established himself as a greater local favorite than ever.

Way Down East keeps on to splendid business at the Tremont, and makes one forget that this is the third season that this same play has had a long run at that house.

Miladi and the Musketeer is in its last week at the Columbia, and then it will go to New York for a run at the Victoria. Charles J. Ross has added greatly to the strength of the piece, and Merri Osborne has again proved herself a favorite. The only drawback has been that not a Harvard marriage has occurred during the run. Can it be that the boys have all been down to Sam Toy?

Ben-Hur is in its eighth week at the Colonial. Marcelle Senneker returned to town to-day and gave a song recital at Symphony Hall.

An idea of the business that one house did last week may be obtained from the rumor which says that when counting up time came it was found that there were only sixteen cash admissions in the boxes. That, if true, breaks the Boston record.

There has been a general impression that Florodora would have a long run at the Columbia, but that is not true. It will not go there at all, but to the Museum. Francis Wilson also changes house for a return engagement, and comes to the Museum with The Monks of Malabar. On the other hand, Alice Nielsen, who had been booked at that house, is not coming at all.

Charles Mackay has had a deserved compliment from Max Heindel, the director at the Castle Square, who has dedicated a set of waltzes to him.

"Ben-Hur," the camel in the play of that name, died in a stable, where he had been sick ever since the second performance in Boston. The professors of the Harvard Veterinary School jumped at the chance to have an autopsy on a camel, and pronounced death due to marasmus. The new camel has been named "Ben Teal."

John Hare closed the Hollis on Feb. 2, matinee, so as to pay respect to the hour of the funeral of Queen Victoria in London. By special invitation he and the leading members of his company attended the special memorial service, which was held that evening at the Church of the Advent. Pews were reserved especially for them.

John J. McNally, dramatic editor of the Herald, has been in New York nearly all the past week for consultation in regard to a new play which he is to write.

E. H. Crosby, dramatic editor of the Post, has been confined to his house for more than a week by a severe attack of pneumonia. During his absence his department has been ably conducted by Tom Shaw.

Herbert Kealey and Elsie Shannon are coming to the Park with My Lady Dainty, instead of to the Museum, where they were first booked.

A female drummer struck a snag as it neared the end of its engagement at the Grand Opera House in the shape of a temporary injunction obtained by Elmer Chickering, the photographer, against George W. Magee, manager of the theatre, restraining him from paying over to the Blaney and Vance Amusement Company their share of the proceeds. Mr. Chickering had a bill of \$242 for photographs.

The bootblacks of Boston are going to parade to the State House to-morrow to present a bill for Sunday shines to Governor Crane. Later in the day E. F. Keith will entertain them at his theatre.

Maud Banks has received the sympathy of friends on the death of her mother, the widow of General N. P. Banks, at Waltham last week. She was the "factory girl who danced with the Prince of Wales."

Colonel Frank P. Stone has sent word to Boston friends that he and his wife have arrived safely at Nassau.

Marian Titus, the Boston singer who has been appearing in opera in Italy under the name of Mari Tiziano, has returned to this city, and is with friends in Trinity Court.

Charles Mackay played in The Ticket of Leave Man at the Castle Square last week under painful circumstances. While rehearsing, Hawkshaw, an old pistol, which was one of the props, exploded and Mr. Mackay's eyes and face were filled with burnt powder. At one time it was feared that the accident would prove serious, but a slight surgical operation was performed and he was enabled to go on with the play as if nothing had happened. JAY BENTON.

ST. LOUIS

Last Week's Results—Current Offerings—
Balcan and Hart Hay Results.

(Special to The Mirror.)

St. Louis, Feb. 4.

Self and Lady was about the poorest attraction Manager Short has offered at the Olympic this season, and business was in keeping with the performance. This week the Rogers Brothers in Central Park is the bill. John Drew, Feb. 11.

Blanche Walsh did a fair business at the Century with More than Queen. Sunday evening The Princess Chic opened, with Marguerite Sylva, Joseph Miron, Hubert Wilke, Walter A. Lawrence, Thomas Leavy, Frederick Knights, Nell McNeill, Agnes Paul and Mathilde Preville. Next Sunday, Marie Freder.

At Music Hall the Castle Square Opera company had a little less than average evening attendance last week, but the matinee were well patronized. Romeo and Juliet was never a conspicuous operatic success here. William Paul sang and acted Mercutio with fire and dash. Joseph Sheehan and Miro Delamotta, alternating as Romeo, scored successes. William Mertens and Francis Rogers as Capulet, Clinton Elder as Tybalt, and William H. Clark were heard to advantage. There were three Julietts: Adelaide Norwood, Josephine Ludwig and Estelle Ellsworth. Miss Ellsworth again demonstrated her uncommon ability. Miss Ludwig, on her first appearance Wednesday, made a decisive hit. Miss Norwood was in splendid voice. This evening Manager Southwell presented Patience, Stage Director Edward P. Temple has returned to Music Hall, and his thorough work is noticeable. The cast: Colonel William Paul; Major, William H. Clarke; Duke, Joseph F. Sheehan; Eunthorne, Frank Moulton; Grosvenor, Miro Delamotta; Angela, Maud Lambert; Saphir, Josephine Ludwig; Ella, Maud Ramsey; Jane, Frances Graham; Patience, Adelaide Norwood. Next week, Pinaflore and Cavalier Rusticana.

The Italy Farm did a good business at the

Grand. Sunday afternoon Johnny and Emma Ray returned with A Hot Old Time, opening to capacity. In their support are: Tom Elphing, Wm. McRobie, J. Bernard Byllyn, Harry Hayes, Thomas DeForest, James Fitzgerald, Martin Healy, Floesie Madison, Rene Washburn, Minerva Adams, Fannie Morn, Pearl DeForest, Agnes Lynn, Mabel Lynn and Frances Colter. Why Smith Left Home will follow.

Le Voyage en Suisse did a very good business at Havlin's. The Ivy Leaf is this week's attraction. This evening the house was packed and jammed, the occasion being Manager Garen's annual benefit. After the regular performance Mr. Garen appeared in a one-act sketch, A Manager's Woes, supported by Rose Ashby, Bella Meyer and John K. Fleming. Mr. Garen made a hit in this his first effort behind the footlights. Another feature was the appearance of a special orchestra of seventy-five pieces, made for the occasion by the musicians of the local theatres. The Heart of Chicago underlined.

A Ride for Life was well patronized at the Imperial. Carrie Ezler and Ross Snow did excellent work. Helio, Bill came to the Imperial Sunday for a week's stay. Blakie Blakenmore and Charles Swickard are the "Bills." Others are: Aubrey Noyes, Frederick Lander, Richard Quiller, Harry Vale, Ross Lane, Carolyn Lee, Emily Lascelles, Eugene Bowen and Edna Humphrey. Next attraction, Kidnapped in New York.

Owing to the memorial service in memory of the late Queen Victoria, held in the Odeon Sunday afternoon, the popular concert was omitted, but the series will be resumed Feb. 10.

Marguerite Holten, violinist, was the soloist at the Sunday afternoon's concert by Weil's Band at the Olympic Theatre.

Scott Southwell, son of Resident Manager Southwell, of the Castle Square Opera company, and now on his bridal tour, is spending ten days here with his family.

Mose Reis stopped over here Tuesday en route to Hot Springs.

Guy Lindsey and his pupils will appear at the Odeon Saturday evening, Feb. 9, in two plays.

The Apollo Club concert at the Odeon Thursday evening was largely attended. Ossip Gabrilowitsch and Hugo Becker, the soloists, were received with enthusiasm.

Edward Strauss and his great Vienna Orchestra gave four splendid concerts at the Odeon, Feb. 1-3, to fair business.

Fred Hallen, who has been filling a vaudeville engagement at the Columbia, authorizes me to state that he and Joe Hart will probably join forces again next season under their old manager, James Jay Brady. Mr. Brady being in town while Mr. Hallen was here. It has not been decided what their production will be. Mollie Fuller and Carrie De Mar will have prominent roles. J. A. NORTON.

PHILADELPHIA

Henrietta Crossman's Bill—Horne, Gillette and
Robson in Town—Other Bills.

(Special to The Mirror.)

Philadelphia, Feb. 4.

Henrietta Crossman, in Mistress Nell, at the Auditorium, is playing to capacity. The receipts Saturday were \$14,250.60 for the matinee and \$17,250.75 for the evening. The entire press has praised Miss Crossman highly. She remains this week, and will play a return date in the Spring. Manager I. Bard Worrell can now offer a better class of attractions than he was forced to accept under the Trust system. Robert K. Mantell next week.

William Gillette in Sherlock Holmes is in his second week at the Broad Street Theatre. John Drew Feb. 18.

James A. Herne opened this evening at the Walnut Street Theatre in Sag Harbor, for two weeks. The performance was well received by a large audience. In celebration of the four hundredth performance of Sag Harbor portraits of Mr. Herne were distributed. Arizona Feb. 18; Richard Mansfield March 11.

Stuart Robson in Oliver Goldsmith at the Chestnut Street Theatre attracted a large house during the week. She Stoops to Conquer will also be given. Sam Toy will follow.

The Burgomaster has been brought on this week to fill in a gap at the Chestnut Street opera house. E. S. Willard next week, followed by John Hare.

At the Girard Avenue Theatre the Durban-Sheolar Stock company are giving a pleasing performance of The Wages of Sin to crowded houses. Next week Ingomar.

At Forepaugh's Theatre the Stock company are giving an elaborate presentation of La Tosca, with Florence Roberts in the title role. John J. Farrell as Mario, and Frank Peters as Scarpia. The house was crowded this afternoon and evening. Next week The Masqueraders.

The National Theatre has lost in the Desert, attracted good opening business. Joseph Murphy Feb. 11.

The Park offers Rose Melville in Sis Hopkins. The "benefit racket" is liberally worked at this theatre. A Rough Rider's Romance is underlined.

The Standard Theatre Stock company are giving The Black Flag to fair business. The World's Verdict, an English melodrama, will have its first American production here in a few weeks.

The Royal Lilliputians in The Merry Tramps are at the People's Theatre this week. It is their third engagement here this season. Next week Man's Enemy.

Dumont's Minstrels at the Eleventh Street opera house have a new burlesque this week, Wamamaker's Swiss Village, introducing Hughie Dougherty and Vic Richards. Another novelty here is Burling and Hartwell's pony and dog circus. Houses crowded.

Barton Holmes will begin his course of lectures at the Academy March 1, and continue every Friday evening during the month.

The Royal Italian Band will give a series of concerts at the New Steel Pier, Atlantic City, from Feb. 9 until July 21. Giuseppe Creatore is conductor. S. FERNBERGER.

WASHINGTON

Bills for the Lawmakers—Events in Music
Circles—Current Chat.

(Special to The Mirror.)

Washington, Feb. 4.

Whitney and Knowles' Quo Vadis opened to-night at the Columbia to a crowded house, with indications of repeating its former success. The cast comprises Joseph Haworth, Walker M. Bennett, Willard Newell, Edmund D. Lyons, Charles Reigel, Richard G. Williams, Wadsworth Harris, Caroline Rohr, Mabel Mortimer, Adeline Dunlap, and Roselle Knott. Stuart Robson will follow.

Foxy Quiller is the attraction at the New National. Next week William H. Crane in David Harum. Friday afternoon Edward Strauss and his Vienna Orchestra will give a farewell concert.

Near the Throne, a spectacular play of merit, began the week at the Academy of Music to a good house. Lawrence Hanley heads a large and competent company that includes the author, W. J. Thorold, Gertrude Lewis, Sydney Macey, Frances Drake, Lionel Hogarth, Kathryn Powell, Joseph Begman, Edna Lyall, and Carolyn Heustler Graves. The incidental dances are led by Marion Winchester. An African King is underlined.

The Lafayette Square Stock company gives an excellent performance of A Social Highwayman. Hits were made by Eugene Ormande as Courtice Jeffrey, John T. Sullivan as Jenkins Hanby, Robert Rogers as Carolus Despard, Charles Wyngate as Merton Harley, Percy Haswell as Elmer Burnham, Grayce Scott as Dora La Farge, and Eleanor Moretti, specially engaged as Lella Caprice.

The second concert of the Washington Philharmonic Orchestra at the Columbia Theatre Sunday night drew a crowded house. A most

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attractive programme was given. The soloists were Mrs. H. Clay Browning, Charles Rabold, and Gertha Theile. Washington Lodge of Elks attended in a body.

Anita Closs, the harp soloist, gave several selections at St. John's Church Saturday at the memorial services for Queen Victoria.

The Philharmonic orchestra of Leipzig, under the direction of Hans Winderstein, that will arrive in America late this month, makes its first appearance March 8 at the New National Theatre.

Eunice Hawley left Hodge Podge and Co. Wednesday night and her place during the remainder of the week was creditably filled by Lee Ambrose, a member of the chorus.

Frankie Bailey is nursing a bruised arm in consequence of a fall during the Thursday matinee of Hodge Podge and Co.

Soloists at the Danmoch Society concert at Congregational Church Hall to-morrow night will be Mrs. H. Clay Browning, Ericson Bushnell, and Paul Miersch.

A handsome new drop curtain is one of Manager Straus's improvements at the Academy of Music. JOHN T. WARNE.

BALTIMORE

Good Offerings this Week—Strauss Orchestra
to Return—News Cleanings.

(Special to The Mirror.)

Baltimore, Feb. 4.

On the Quind was presented at Ford's this evening by William Collier and his competent company. The play is amusing and is capably played. In the cast are Helena Collier, Cranley Douglas, George W. Parsons, John Saville, Louise Allen Collier, Charles Poor, Katherine Perkins, Brigham Royce, Sachiro Oida, E. F. Krauser, Laura Palmer, Ninette Thullen, Mary Fletcher, Thomas Doyle, George H. Robinson, Thomas Garrick, Eugene Jelis, J. K. Jones, George Grace, and E. B. Smith. Next week Quo Vadis.

E. S. Willard appeared at the Academy of Music this evening after an absence of three years. Mr. Willard has always been a favorite here, and his delightful rendering of David Garrick was very much enjoyed. As usual he is surrounded by a capable company. During the week he will appear in a repertoire that includes a number of his well known plays. Next week A Runaway Girl.

McFadden's Row of Flats holds the stage of the Holiday Street and delights the patrons of that popular theatre. The company includes Bobby Dalton, John Price, Alonzo Lang, Jerry Sullivan, Jennie Lambert and others. Lost in the Desert will follow.

Edward Strauss and his Vienna Orchestra will appear here on Feb. 7 and 9, under the management of Charles E. Ford.

James O'Neill in Monte Cristo did immense business at Ford's last week.

Leona Bradley has returned to Boston to resume her connection with the Castle Square Theatre Stock company, after a brief visit to this city.

Joseph Haworth will close his engagement with Quo Vadis next week. The week following he will open in his new play, Robert of Sicily.

Baltimore Lodge No. 2, B. F. O. E., will have its annual benefit at Ford's Feb. 11.

The Royal Lilliputians in The Merry Tramps will be at the Auditorium next week. HAROLD RUTLEDGE.

CINCINNATI

Pike Stock in The Merchant of Venice—Pre-
paring for Chester Park Opera—Offerings.

(Special to The Mirror.)

Cincinnati, Feb. 4.

Arrangements have been completed by which the bookings of the Grand for the remainder of this season after the current week will be transferred to the Walnut. To-night Naughty Anthony was to have appeared, but after the fire it was canceled, and West's Minstrels, that were the original booking at the Walnut, are filling the last popular priced engagement of the season at that house. Their bill is a strong one and they opened to large houses yesterday.

The Merchant of Venice was revived at the Pike yesterday with Herschel Mayall as Shylock and Lizzie Hudson Collier as Portia. The scenery and costumes were rich and effective and the entire production was given with a completeness that seems marvelous when the limited time for preparation is considered. Next week, The only Way.

A Trip to Chinatown, an annual visitor to Heck's, opened yesterday to the usual big houses.

Chattanooga is again at the Lyceum. The Rosenthal Stock company at Robinson's revived Monte Cristo for their third week's bill and gave a spirited performance of this old favorite.

Isaac Martin, who will manage the opera company at Chester Park next summer, has left for New York to engage the company. H. A. SUTTON.

THE FINE SALE OF DRAMATIC BOOKS.

The sale of the second part of the library of that earnest student of the stage, the late Thomas J. McKee, took place on the evening of Jan. 28 and the afternoon and evening of the following day at the rooms of John Anderson, Jr., 34 West Thirtieth Street, in this city. The auctioneer was the well-known George H. Morse, of Boston, who obtained excellent prices and filled his place in the rostrum with much ability. In the audience were to be seen the well-known faces of Evert Jansen Wendell, that omnivorous collector of stage literature and owner of a library that I venture to predict will, at no distant time, become famous for its dramatic treasures throughout the civilized world; Clarence S. Clement, of Philadelphia, whose collection of books and prints is of the finest quality; Mr. Terry, another well-known devotee of the stage, and of whom, like his famous prototype, William Wright, of Paris, it can be safely said, "Price never frightens him, if he wants anything in a sale; Mr. Loewy, the well-known buyer, Mr. Purdee, and other collectors. It was with a feeling of regret that I noticed the absence of that past master in collecting, Peter Casey, and Douglas Taylor, President of the Dunlap Society. Their non-attendance at the sale was due to sickness. Among the booksellers were to be seen Joseph F. Rubin, George H. Richmond, J. O. Wright, George D. Smith, accompanied by his able aide-de-camp, Mr. Rowden; the gentlemanly representative of Dodd, Mead and Co.; the genial and kindly Mr. Sanford, representing Charles Scribner's Sons; Frank Harper, S. B. Lyster, Jr., and many others of note.

From the opening of the sale to its close the bids were lively, and keen competition was caused as the many choice treasures were offered, and in many cases the prices obtained were excellent, in most instances surpassing those brought for the same works in the daily collection.

It is my purpose to point out a few of the choice works offered, with the prices and purchasers; and with very brief notes upon some of them. This second part of the catalogue was numbered from 1,283 to 2,186. The numbers given below are the lots and the buyers' names appear in parentheses.

1287. "Actors by Gaslight," London, 1838, complete set, \$31 (George P. Smith). This copy had the ten illustrations presented to subscribers. They are rarely found. The work was originally issued in numbers.

1302. "Annals of the Green Room," London, 1839, \$34.00 (Mr. Terry). This was a fine copy.

1306. "The Food's Opera, or, The Taste of the Age," by Mat Medley, London, 1731, \$80.00 (J. O. Wright).

Mat Medley was the famous comedian, Tony Aston. This little tract is excessively rare, and gives the earliest printed account of performances in this city. This is the record price for it.

1311. "Theatrum Redivivum; or, The Theatre Vindicated," by Sir Richard Baker, London, 1662. First edition, \$45.00 (Scribner's). This is a rare work and seldom occurs for sale. It is a valuable addition to a dramatic library.

1375. "British Stage, and Literary Cabinet," by Thomas Kenrick, London, 1817-22, 5 vols., \$200 (George H. Richmond).

This is a difficult work to procure, most copies having been broken up for extra illustrations. Consequently it is rarely found complete. This copy has two leaves of text missing. The famous "Findlay" portrait of Mrs. Fawcett as "Moll Flagon" appears in volume one, copied from the original by I. Cruikshank. I have never seen but the one impression of this; but I have seen another alleged "Findlay" which is totally different in drawing, attitude and position. This print was highly prized by its late owner. The above is the record price.

1431. "Life of George Frederick Cooke," London, 1812, Frontispiece missing, 34 pages; \$26.00 (George H. Richmond).

This is a remarkably rare pamphlet on the great tragedian. It is one of the rarities in the collection.

1454. "Timon of Athens," by Shakespeare, London, 1582, \$106.00 (Scribner's).

This was the prompt copy of George Frederick Cooke; the whole of the stage business, cuts, etc., and last leaf (clackings) are in the actor's hand writing. To the collector it will be a prize.

1456. "The Cornucopia; or, Literary and Dramatic Mirror," London, 1821, with plates engraved by J. Findlay, \$22.00 (J. O. Wright).

A scarce little work. Seldom occurs for sale.

1493. "Roscius Anglicanus; or, An Historical Review of the Stage," by John Downes, London, 1768, \$100 (Scribner's).

This is the first work printed on English stage history. Its author was prompter at Lincoln's Inn Theatre from 1662 to 1706. A copy sold last month at Sotheby's, in London, realized \$600.00. There are but few known copies of this in existence.

1516. "The Dramatic Scorpion; A Satire in Three Cantos," London, 1818, \$11.00 (George H. Richmond).

This work, attributed to the great dramatic critic, W. Hazlitt, is excessively scarce.

1523. John Philip Kemble's manuscript diary record of the Dublin Stage, 1750-51, compiled by the great tragedian and entirely in his autograph, \$120 (J. O. Wright).

A valuable and important MSS., of which its owner may be proud.

1522. Dunlap's "History of the American Theatre," New York, 1842 (Dunlap's own copy, with notes; \$21.00 (J. O. Wright)).

A valuable addition to Mr. Wendell's library.

1555. "Const Thimonde Jewell," Zwolle, 1647, relating to Dutch morality plays; \$80.00 (Scribner's). These plates are very rare, and show the costumes worn by the performers at the time of representation. It came from the collection of C. W. Fredrickson.

1559. "Life of an Actor," by Pierce Egan, with the colored plates by Lane, \$60.00 (Scribner's).

Many of the incidents alluded to in this work refer to the great Edmund Kean. A fine copy.

1561. "Memoirs of the Present Countess of Derby," date Miss Farnham, by Petronius Arbiter, London, 1797, \$25.00 (G. H. Richmond). Rare.

Scarcely worth a few gratuitous necessities, which do much to increase its value. — Lowe.

1592. "The Testimony of Truth to Exalted Merit," London, 1797 in reply to the preceding; \$80.00 (G. H. Richmond).

This is rarer than the above, and is seldom found for sale.

1595. "Life of Lavina Bewick," alias Fentoul, London, 1728, \$42.50 (G. H. Richmond).

This biography of the original "Polly" in "The Beggar's Opera" is a very curious one. It is much sought for and should be in all choice dramatic collections.

1603. Gabriel Furman's "Sketch of the History of Theatres in the United States," a manuscript record entirely in the autograph of the Long Island historian, \$80.00 (G. H. Richmond).

It contains much valuable information not to be found in Ireland's Records of New York Stage or elsewhere.

1604. Goulet's "Account of the English Stage, 1660-1830," Bath, England, 1832, 10 volumes, boards, 100 (G. H. Richmond). Rare.

A superb compilation, and without doubt the finest history of the English stage ever written.

1605. Goulet's "Plays Confuted," in five actions, etc., London, 1682, \$110 (Scribner's).

The author, when a young man, was both dramatist and actor, but later in life became a bitter opponent of the theatre and its followers. This work is one of the "nuggets" of the McKee collection.

1605. Green's "Refutation of the Apology for Actors," London, 1645, very rare; \$120 (George D. Smith).

A long and labored puritanical answer to Heywood's "Lowliness. Another 'nugget' and a fine copy.

1721. Heywood's "Apology for Actors," London, 1612 (title mounted), \$80.00 (G. H. Richmond).

1722. Heywood's "Actors' Vindication," London, 1628 (reissue of the preceding; both are very rare; \$80.00 (G. H. Richmond)).

The above two "nuggets" of this famous dramatic author are of extreme rarity. A capital defence of the actor.

1732. "The Private Theatres of Kilkenny," 1822 (Tom Moore's copy), \$22.50 (J. O. Wright).

A much sought for work, and rarely met with in bookellers' catalogues.

1782. "Memoirs of Theophilus Kean, the Tragedian," London, 1718; \$100 (J. O. Wright); the Daniel copy.

This is absolutely the rarest of all dramatic biographies (with one exception), and was one of the "gems" of the sale. It is a remarkable copy—the only perfect one! But two are known.

1797. "Memoirs of J. P. Kemble," London, 1817, extra illustrated; \$45.00 (G. H. Richmond).

There are some scarce portraits in this volume.

1818. "London Illustrata," London, 1819-25, large paper copy; \$40.00 (G. H. Richmond).

This was a fine copy.

1829. "Love Letters of Mrs. Piozzi," written when she was eighty to William A. Conway, London, 1841, extra illustrated; \$22.50 (J. O. Wright).

This will prove a profitable investment to its purchaser. Letters of Mrs. Piozzi are not found every week, particularly when addressed to the actor she admired so much.

1828. Macklin's "Memoirs," London, 1806, extended to three volumes, many extra illustrations; \$120 (J. O. Wright).

Some of the portraits and playbills in these volumes are to-day extremely rare and valuable. The bills of Mistress Woffington particularly.

1869. "Mirror of Taste and Dramatic Censor," Philadelphia, 1819-21, with all the plates; \$38.00 (George D. Smith).

This is a remarkably scarce magazine.

1899. Northbrooke's "Treatise Upon Acting, Diction, Voice, Phases, or Elocution," London, 1679, 800 pp. (George D. Smith).

Extremely rare in any state—this is a fine copy.

1910. "Ordinance of the Lords and Commons for Suppression of Stage Plays and Interludes," London, 1644, \$36.00 (Scribner's).

A rarity of great value, and it should have a place in some public library.

1918. "Extracts of Several Treatises Concerning Stage Plays," Philadelphia, 1734 (referring to the introduction of the drama into Philadelphia), \$60.00 (G. H. Richmond).

This is an excessively rare pamphlet; but few copies are known. It is of great interest to the student of stage history, and should find a place in some public library. It bears the imprint of the second William Bradford, at whose house, in Philadelphia, the first Bradford died in 1752.

1949. "Philadelphia Stage, 1749-1830," by Charles Deane, cut from a Philadelphia paper and mounted; \$45.00 (J. O. Wright).

This was highly prized by its former owner. It is an item of extraordinary interest, ranking possibly with "Ireland's Records" in its character.

1950. Kaindell's "The Overthrow of Stage Plays," London, 1590-31; \$31.00 (G. H. Richmond). 1960. The same second edition, Oxford, 1629; \$45.00 (G. H. Richmond).

A vigorous attack upon the stage. Both editions are excessively rare and extremely valuable.

2004. "A Short Treatise Against Stage Plays," London, 1625; \$100 (Scribner's).

Of this there are but three known copies. On the front cover is stamped in gilt the name of Edward Kynyn.

Query: Was he any relative to the famous "Nell"?

2070. "The Life of James Spiller," London, 1729, \$100 (G. H. Richmond).

There are some curious anecdotes of the comedian related in this. It is very scarce.

2071. "Spiller's Jest," London, 1730; \$33.00 (G. H. Richmond).

I consider this little work of great value. Mr. McKee searched for many years most diligently for it, and it was after his death that this copy was found and secured by Mrs. McKee. I think I can safely say that another copy is not to be found in America. It is a dramatic "nugget" of inestimable value.

2075. "The Stage Player's Complaint," London, 1641 (date cut off); \$50.00 (Scribner's).

Excessively rare. I only know of three copies.

2101. "The Theatrical Inquisitor," London, 1819-20, 16 volumes (checking only one portrait); \$112 (Mr. Terry).

Excessively rare—most of the volumes having been broken up for the portraits, which are very fine.

2112. John Howard Payne's "Theatrical Mirror," New York, 1805-06 (checking one leaf \$10 (G. H. Richmond)). Edited by Payne when but thirteen.

But two other copies of this work are known.

2129. "Memoirs of the Life, Public and Private Adventures of Madame Vestris," no place, 1830, 80 (Green).

It is attributed to Charles Molloy Westmacotte. It is extremely scurrilous, and copies are eagerly sought for by dramatic collectors, hence its rarity.

2171. Margaret Woffington's "Memoirs," London, 1790, \$81.00 (G. S. Ement).

2174. "A Supplement to the Memoirs of Mrs. Woffington," London, 1790, \$81.00 (G. S. Ement).

The above two mentioned books are excessively rare, particularly the latter, with its more than interesting manuscript notes on the great and handsome actress. They are gems, both of them, and I think it safe to say that no other copy is to be found in this country.

2175. "Woffington's Ghost; A Poem," London, 1761, \$27.00 (J. O. Wright).

This was a prize, secured at an absurdly low figure, displaying the acumen and judgment of its purchaser. It is a scurrilous poem, written after the fair Woffington's death. Extracts from it, if I remember rightly, are to be found in Augustin Daly's "Woffington, A Tribute." This is indeed a "nugget" of extraordinary quality and value. I never saw any other copy.

In addition to the above, there were many lots of "Master Betty" matter, mostly secured by Mr. Wendell. A capital collection of Colley and Theophilus Cibber Tracts, bought by Messrs. Wendell, Dodd, Mead and Company, J. O. Wright and George D. Smith.

The Letter from Cibber to Pope, by the extremely rare plate, was secured by George H. Richmond. A most valuable lot of Dublin stage matter was secured by Mr. Wendell. In the Edwin Forrest material, Mr. Terry and Mr. Richmond secured the two choice items. No collection of "Garriek" tracts, to my knowledge, has ever been offered at public sale in this city that approached this either in quantity or quality. The greater portion of this was purchased by Mr. Richmond. The sale must have been entirely satisfactory to all concerned. There is yet more material to come—the Early English Plays, when the competition I anticipate will be exciting.

ALFRED BEEKS.

MUSIC NOTES.

Rumors were many last week that there would be no season of grand opera in this city next winter. Maurice Grau, however, denied the report, although he admitted that his present company is too expensive and that the outcry may be considerably less another season.

The third People's Symphony Concert will be given at Cooper Union Hall on Feb. 8.

David Bispham was the soloist at the concert of the New York Philharmonic Orchestra at Carnegie Hall on Feb. 1.

Madame Schuman Heink sang for the pupils of the Musical School of the Irving Street College. Settlement at the home of Florence Waldwell in this city on Feb. 1.

Channing Ellery is reorganizing the Royal Italian Marine Band for next season. The band will be conducted by Signor Creatore. A number of new members will be brought from Italy, and the total membership will be forty-seven.

The band will play a ten weeks' engagement at Willow Grove Park, Philadelphia, next summer.

Hattie Schuler, a nine-year-old pianist, gave a recital at Monticello Hall on Jan. 29 and displayed extraordinary technical facility for one so young.

Suzanne Adams, Leo Stern, Marguerite Hall, Martha Johnson, and Theodore Rosenkranz appeared at Mr. Bagley's "musical morning" at the Waldorf Astoria on Jan. 28.

Enrico Toselli gave his second piano recital at Monticello Hall on Jan. 31.

A motion picture of a new trial of Victor S. Fletcher was shown on Jan. 31 before Recorder Goff. In this city Fletcher has been convicted and sentenced on a charge of receiving stolen goods, in having attempted to sell a Stradivarius violin that mysteriously disappeared from the home of Professor Jean Lespichy, Bart, nearly seven years ago. He is now out on bail. The Recorder deferred action until makers of affidavits to new evidence may be brought into court.

Margaret MacIntyre, Louise Homer, Signor Campanelli and Paul Plancon were the soloists at the Sunday night concert at the Metropolitan Opera House on Feb. 3.

Mauro is to be the title of the opera that Padreschi has written.

"A NATIONAL POWER."

New Orleans Harlequin.

The Christmas number of THE DRAMATIC MIRROR of New York is a joy forever. It is something worthy of preservation and reflects the highest credit upon its able and intrepid editor, the only man of the New York press who has had the tenacity to oppose the theatrical octopus, thereby gaining a national reputation and the thanks of all decent Americans. Beyond any question national power in the specialty to which it is devoted, THE MIRROR shows constant evidence of growing strength and greatness; and it is held in respect universally for its courage and the lofty view it entertains of the profession for which it speaks.

Harlequin's congratulations to you, Mr. Fiske! May you live long and continue to prosper in proportion to your unquestioned deserts. All the rightly-built newspaper "fellows" and all the members of the stage respect you, sir, and wish you well; and many of the latter who, under the lash of the illiterate ignoramus who are responsible for the threat and for most of the pollution which befalls the American stage, are constrained not to say all they think of you.

Strength and continued vigor to you, sir, in the glorious new century a-borning!

COPYRIGHT AGITATION AND LEGISLATION.

Correspondents of THE MIRROR in various States are actively at work securing the passage of laws similar to that which was enacted a year ago by the Legislature of New York, at the instance of the American Dramatists Club, for the protection of manuscript and uncopyrighted plays.

Last year—mainly through the efforts of W. M. Barrow, THE MIRROR's correspondent at Baton Rouge, in co-operation with J. M. Leveque, editor of the New Orleans Harlequin—the same law was adopted in Louisiana.

At present agitation of a practical kind is progressing in several States and definite steps are being taken to secure protective legislation in Pennsylvania, Oregon, Alabama, and Oklahoma.

The Dramatists Club last week caused a bill to be presented to the Pennsylvania Legislature at Harrisburg. It was offered by the Hon. W. F. Stroth, of the House of Representatives. In Alabama legislation is being pushed by S. H. Beasley, MIRROR correspondent at Montgomery; while in Oklahoma it is being advanced through the efforts of John Walter Robinson, correspondent at Enid.

In Oregon, through O. J. Mitchell, MIRROR correspondent at Portland, a bill providing punishment by fine and imprisonment for the unauthorized performance of any unpublished dramatic or musical composition was introduced on Jan. 21 in the House of Representatives by the Hon. John McTraken. In the Senate the same bill was introduced by Senator Sweet, who, by the way, was related by marriage to the late Annie Fiske.

J. J. Montague, dramatic editor of the Oregonian, Portland, has given the measure valuable support, and it is hoped that its progress through the Oregon Legislature will be speedy.

SAID TO THE MIRROR.

HELEN T. CLARK: "The word 'everlasting' in my note on 'Silent Acting' in last week's MIRROR should have been 'ever-interesting'—though no one wishes more heartily than I do that The Matinee Girl could by some yet undiscovered process be rendered 'everlasting'."

GEORGE M. FENBERG: "Kelly and Roe have not been specially engaged to strengthen the Roe and Fenberg company," as has been announced. I became sole owner of the company on Jan. 12, since when I have not seen or heard from them."

I. S. FORTES: "One of the best advertisements in front of a theatre in a one-night stand is plenty of electric light. It is one of those good things that it is impossible to get too much of, and yet there are many one-night stand managers that don't seem to appreciate the importance of a brilliantly lighted theatre front. There is something about a bright light that draws people just as surely as honey draws flies."

W. L. BUCHANAN: "I wish to publicly express my gratitude to members of the profession who have recently been very kind to me. In September last I left New York as a member of Munro and Sage's Prisoner of Zenda company. About six weeks ago, while playing in Texas, I was taken sick with what was supposed to be the prevalent grip. I became too ill to play, and upon the advice of the management went to Hot Springs, Ark. Members of the company 'doubled up,' thus making it unnecessary for the time being to procure a man in my place. The physicians at Hot Springs diagnosed my case as acute articular rheumatism, and for four weeks I remained at the Arlington Hotel, hoping all the time to be able soon to rejoin the company. At the end of four weeks, however, I gave up, and told the company that it was useless to longer hold the part for me, and came East that I might be with relatives instead of with strangers while ill. I am not yet well. But the special reason for making this statement is to give credit to Munro and Sage, managers of The Prisoner of Zenda company, who generously sent me my salary weekly up to the time that I left Hot Springs for the East, and who allowed the other members of the company to hold my part for me so long as there was hope that I might return. And I also want to thank the members of the company whose kindness gave me substantial assistance, through the medium of a weekly salary, and whose friendly sympathy will ever be among the dearest recollections of my life in the profession."

WILLIAM OWEN, JR.: "You published in September a statement that I had accumulated a collection of theatrical pictures from THE MIRROR and magazines to the number of twelve thousand. I am now pleased to inform you that the number is more than twenty-two thousand. Your splendid Christmas numbers each year have been so small aid in collecting so many pictures."

W. C. ELMENDORF: "Please deny the report that I caught in the Web has closed its season. Joseph Le Brandt has been very ill, and that, coupled with bad reports of the extreme Western territory, where we were booked, made it seem advisable to cancel the Western tour, and lay off until the bookings could be rearranged. The company was given ample notice and, while some members remained in Chicago, whence we will resume the tour, others went on to New York. The tour will be resumed in two weeks and play all dates contracted, which include bookings until the last week in May."

HENRY GRESSLEY: "The tour of Eugenie Blais through the copper and iron country has been very gratifying. Calumet, the metropolis of the great copper district, contains one of the hand-somest theatres in the country. Large and fashionable audiences are the rule whenever the attraction is of sufficient importance to get the people and the theatregoers do not object to paying \$1.50 whenever the manager furnishes them with attractions to warrant the advance in price. We played to the capacity in Calumet, and in fact in each of the theatres in this district."

CHARLES A. LORAIN: "I have received a number of offers as a result of my ad. in THE MIRROR, and have accepted an engagement for The Fall Eve."

G. W. LARSEN: "Thanks to my ad. in THE MIRROR, I have received a number of excellent offers but have decided to rest for a few weeks."

COMPANIES CLOSING.

Charles Marshall (company), at Kalamazoo, Pa., Jan. 26.

An Easy Mark, at Nashville, N. H., Jan. 26.

A Trip to the City, at N. H. Mo., Jan. 26.

Edmund Booth (company), at St. Johnsbury, Vt., Jan. 22.

The Cadet, at N. H. Mo., on Jan. 30.

Blaney and company, a female drummer, on Feb. 2.

GOSSIP OF THE TOWN.

Maude Winter, after the conclusion of her season with Mrs. Leslie Carter in Zaza, will go to Europe for the summer. Next season she will appear in New York as a leading woman with a prominent male star, it is said.

The Casino Girl is to make a tour of the English provinces, opening Feb. 4. The principals of the company will be Americans.

William Lawrence, manager of the ten the Stroke of Luck company, will produce a new melodrama next season and is negotiating with Lettie Williams to originate the chief female role.

F. Cattle's new four-act comedy drama, A Receipt for \$10,000, was first produced by the Rockwell Dramatic company at Southbridge, Mass., on Jan. 12.

James Shesgreen has been transferred by Wag enbals and Keuper to go ahead of Henry Miller, Charles Bradley succeeding him in advance of Madame Modjeska.

W. J. Block is going to produce a new play, The Triumph of Love, by H. Gratton Donnelly.

The London Daily Mail says that on the Sunday before Christmas Phyllis Rankin, who is staying at the Hotel Cecil, feeling very lonely and homesick, went for a stroll through the streets, and meeting at one time and another six little waif girls, who reminded her remotely of her own two little girls in America, invited them all to come to her room at the hotel at four o'clock the next afternoon. She prepared for them a Christmas tree, loaded with all kinds of toys, a gramophone, and a meal which most have seemed a heavenly banquet to the hungry children. Frank Lawton, the American whistler, who lives at the same hotel, hearing the sound of festivities, joined the party and aided in the treat prepared by the kind-hearted actress.

John Turton, of the Sis Hopkins company, while playing in Jersey City recently, was attacked by the grip, but by means of successful treatment he was able to continue his performances for the week and is now thoroughly recovered.

Magee and Dale, of the Keystone Dramatic company, originated the character comedy and ingenue parts in Lem E. Parker's new comedy drama, Utah, at Bellaire, N. J., last week and met with success.

Professor V. C. Minnelli and Mrs. Minnelli (Mina Gennelli) are with the Holden Comedy company (Eastern).

Theodore F. Morse and Vincent F. Bryan have written new music for Miss Faint.

George V. Hobart and A. Baldwin Sloane's new opera, Daughters Delightful, will soon be seen in this city. Eddie Fox, Albert Hart and Henry Bergman have been engaged.

Henry Senkiewicz is said to be writing a sequel to his novel, "Quo Vadis."

Alice Magill has resigned from A. Q. Scammon's Side Tracked and will rest at her home in New York for several weeks.

Arthur G. Lewis has assumed the management of Santanelli, C. D. Service is no longer connected with the hypnotist.

The new theatre at Chihuahua, Mexico, said to have cost \$2,000,000, was formally opened on Jan. 21 by Claire Kelly, queen of the recent El Paso, Tex., carnival.

Engel Sumner has returned from her tour in vaudeville and will appear here this season in an important dramatic production.

Edwin H. Low, the transportation agent, has made arrangements for the return voyage to England of John Hare and his company. They will sail on the Dominion Line steamship New England, April 23, from Boston.

Robert of Sicily, with Joseph Hawthorth in the chief role, may be presented this season at the

Death of Benjamin Charles Inledon, Worcester
Eng., 1823.

THE USHER.



It is not a pleasant commentary upon human nature, but it is a fact that the Actors' Fund, because its ministrations are secretly conducted, is constantly disparaged and ignored by these best informed as to its benefactions.

Not long ago an actor who had been supported on and off by the Fund during periods of illness and indigence, died and was buried by his relatives. They had neglected to care for him in the misfortune of his life, but they rushed in at the death and took charge of his remains. When it was said somewhere in print that the Fund had buried him, they wrote indignant letters to the press repudiating the story but making no acknowledgment of what the institution had already done.

Again, a manager died recently who for years had been supported by the Fund during the slow progress of a fatal malady. A member of his family hastened to inform the public by a printed letter that the Fund had not defrayed his funeral expenses. That was quite true, but the relative failed to add to this semi-reproachful assertion that the Fund previously had spent several thousands of dollars upon the case.

It has been a common practice, as the Fund's history shows, for well-to-do members of the profession to shunt their family duties and responsibilities upon the Fund. They leave their unfortunates to its care until death comes, when they hurry to assume the funeral outlay, in order that they shall not stand accused of heartlessness and neglect.

A Fund funeral necessarily is a matter of public knowledge; the Fund's benefactions to the living are private; hence, the difference.

These observations are not set down in a captions or unkind spirit, but simply to illustrate one of the many injustices to which the Actors' Fund is frequently subjected. All members of the profession should take pride in their great charity and show consideration for its name and appreciation of its work.

It is not only in Baltimore and Philadelphia that theatre prices are arbitrarily changed at first-class theatres. The scheme is employed across the Bridge and Brooklyn playgoers complain accordingly. One of these has written a letter to the *Evening* in which he says:

I have noticed quite frequently that the prices at the Montauk Theatre are raised nearly every time when anything worth seeing is being played. This appears to me to be an injustice to some people who are compelled to pay more than the average man actually can afford to give the members of his family an evening's enjoyment. This has been done noticeably more so since the death of Colonel Sinn, and to such an extent that those in moderate circumstances simply cannot visit the Montauk to see up to date plays, unless they are willing to take seats near the ceiling.

The Montauk is one of the theatres controlled by the Trust. Still, Brooklynites are not quite so badly off as Philadelphians and Baltimoreans, for changes in the scale of prices are uniform a week at a time, whereas in the Quaker and Monumental cities the ante is frequently raised without public notice during the week when patronage seems to warrant the success of the game.

Last week Manager John B. Schoeffel, of the Tremont Theatre in Boston, spent several days in New York concluding arrangements with several big attractions for engagements there next season.

Before he returned to the Hub Mr. Schoeffel had closed the Tremont's time from early Autumn until February, the list comprising a brilliant selection of stars of the first magnitude and important productions.

Mr. Schoeffel conducts the Tremont as an independent theatre, and he has had no difficulty in maintaining its high standard, in spite of the Trust's characteristic opposition. He manages his own theatre, makes his own contracts, selects his own attractions and, therefore, occupies a position that may well be envied by many of his less fortunately situated managerial brethren.

It has come to light, by the way, that the West Point "plebe," Frank Schoeffel, who in '88 whipped thirty upper classmen who successively called him out, is a nephew of the Tremont's manager. As a captain in the U. S. A. he took part in the San Juan charge, in the Philippine campaign and in the attack upon Tientsin.

There is plenty of fighting blood in the Schoeffels, whether it is aroused by the enemies of the country or by the enemies of the stage.

A Toronto playgoer writes that there is considerable dissatisfaction there because of the recent changes in theatre management which

will abolish the stock system. The Grand Opera House is to be a link in Mr. Stair's chain of theatres while the Princess' will be the headquarters for Trust attractions.

"Stock companies have become an institution in Toronto of which the public has become very fond," says my correspondent. "It has been pointed out since the announcement of the change was made that thousands of people who have found excellent entertainment at the cheap prices charged by the stock company will be compelled next season to pay much higher rates for an inferior article of amusement."

It is said to be among the probabilities that Toronto will have a new theatre another season, permanently devoted to a stock company.

Eleanora Duse's denunciation of modern stage tendencies and her appeal for a return to classical forms of art have been quoted widely by the American press since they were transmitted to us through the Rome correspondence of *The Mirror*. As the greatest of living European actresses Duse's views, however extreme they may be, possess a universal interest.

Discontented with modern plays and modern methods, Duse says: "We should return to the Greeks and play in the open air; 'boxes, stalls and late dinners kill the drama; 'since Shakespeare and the Greeks there have been no great dramatists; 'I want Rome, Athens, the Colosseum, the Acropolis—I want beauty and fire."

Of course these bold assertions have aroused intense resentment among the writers of the *laissez aller* sort, who profess to be completely satisfied with everything connected with the theatre as it exists to-day in America and who find a justification for any kind of offense against taste and art in pecuniary success.

They find in Duse's words the symptoms of madness; they discover that she is strangely morbid, and unwholesomely pessimistic. No good could come of returning to elemental processes and abandoning "the vast improvements of the modern stage."

From this it is seen that the meaning of the great actress' remarks is not understood in the least by the writers of the class in question, who regard aspirations for something better as tokens of morbidity or madness!

The Bernhardt Coquelon season is not proving profitable for its manager, Maurice Grau. In Philadelphia and Chicago losses were sustained, although the price of seats (which was \$5 at the Garden Theatre in this city) was reduced to \$4 in both places.

Madame Bernhardt and her associate both receive the guarantee of a certain sum for each performance, so they are not affected by the failure of the public to patronize them in great numbers.

The trouble is twofold: the expenses of the tour are too heavy and the prices charged for seats are too high. If Mr. Grau would reduce tickets to \$3—the largest sum the majority of our playgoers are willing to pay for the greatest foreign dramatic attraction—and present L'Aiglon exclusively the rest of the season would tell a different story. But Mr. Grau is not likely to heed any such sensible advice.

A new Order was discovered last week when Sidney Booth, who plays King Charles in *Mistress Nell*, gave a birthday entertainment at his apartments in Philadelphia. A member who was there sends this account of the festivities:

There were present Mr. Booth's fellow-members of the N. Y. Z. Order who were in Philadelphia, besides many other members who came from New York to attend. Giles Shine, the President, was in the chair. Those of the Order assembled included Wright Kramer, Charles Gottbold, Ernest Haskell, Eugene Sanger, Lorimer Stoddart, Stevens Haskell, Benjamin Roeder, Sewell Collins, Temple Scott, Charles B. Welles, and Junius E. Booth.

The host offered a toast to his mother, Agnes Booth, and healths were drunk to the absent members of the Order, including Cuyler Hastings, Thomas Coleman, Edwin Alexander, Emmet King, Walter Hale, Lawrence Eddinger, Franklin Roberts, Ernest Hastings, and others.

Ladies are not admitted to this Order, except as members of the Outer Guard. There is one exception. Mary Hampton—who is a member of the Sacred Inner Circle. She overheard the secrets of the Inner Circle and we were obliged to initiate her. The following gentlemen were present at the birthday party and were initiated as members of the Outer Guard: W. F. Rochester, J. Hayden Chremden, F. J. McCarthy, Edwin Fowler, and Gray B. Fowler. The meeting and the banquet broke up at an early hour in the morning.

The purposes of the N. Y. Z. are not disclosed, but judging from the names of its members they must bear a close relation to a good time.

There is such persistent misrepresentation in the Garrick Theatre advertisements that it may be set down as chronic and incurable.

The same policy that falsified the runs of *Secret Service* and *Sherlock Holmes* was applied to David Harum, which was credited with a run of 168 performances at the Garrick, ending on Feb. 2. Compared with some previous efforts this claim, which was not quite fourteen per cent. away from the true figures, may be rated as a modest steal of time.

David Harum was first acted at the Garrick Theatre on Monday, Oct. 1. It was played for eighteen weeks and in addition to its semi-weekly run it had four extra afternoon performances, making a total of 148.

John Barton leading, with Rose Melville.

AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of the Dramatic Arts appeared at the Empire Theatre last Thursday afternoon in their fourth matinee performance of the season. Four short plays, translated from the French, were presented, and the audience was as large and distinguished as is usual upon these occasions. Twenty-two pupils of the Academy took part in the performance, and as the plays produced were each of a separate and distinct school of the drama, the scope of the training given by Franklin Sargent and his assistants was well displayed.

During the Fall, a comedy in one act, translated from the French of Edouard Pauley by Joakim Reinhard, was acted first. It might better have been called a dialogue, since nothing quite so undramatic has been seen on the local stage in many a day. Two girls, Angeline and Lucie, indulge in a trivial, witless and altogether pointless conversation upon the subject of matrimony. When, apparently, they become thoroughly bored by the subject they betake themselves off to bed. In so far as the so-called play permitted, Charlotte Huntington and Rachel Brown were attractive in the characters of the two talkative girls.

The Tragedy of Death was the second and the most pretentious play of the afternoon. It is a translation by Edwin Star Belknap of Rene Peter's *La Tragédie de la Mort*. The cast was as follows:

Mother.....Teresa Toube
Death.....Harry M. Goldberg
Night.....Julia Marie Taylor
Undines of the Lake.....Juliette Atkinson
Undines of the Lake.....Julia Marie Taylor
Undines of the Lake.....Virginia Loring
Undines of the Lake.....Eleanor Lawson
Voice from the Lake.....Austin Webb

Whatever dramatic values or virtues this symbolic play may possess in the original were utterly lost in this version. It possessed all of the pitiful affectations of decadence with none of its artistic excellencies. The germ of the play, which in its way is poetic and dignified, was encumbered with almost every tawdry trick that charlatanism may devise. The English version makes, of course, no bid for popularity in the theatre. Neither did the original French version. But Mr. Belknap has put forth a piece of work that possesses no literary merit, no charm, no distinctive qualities save those of puerile imitation and amateur morbidity. The gloomy little play, which is in one act and three scenes, tells the story of a mother whose child is taken by Death—personified as an aged man. The mother pursues Death in the hope of regaining possession of the child. She is delayed by Night—personified as a woman in black robes—and further in her quest her progress is barred by a frozen lake. The Undines bargain to bear the mother across the lake in exchange for her eyes. The mother makes the sacrifice and is led to the Garden of Death. There she pleads with Death for her son. "In each flower of the garden," says Death, "dwells the soul of a child." The mother, knowing, passes her hands over the blossoms, at last finding the one in which her son's spirit is held. She entreats Death to be merciful, but the grim old man bids her cease her pleading until he has shown her the visions of Destiny. In these she beholds the toil, misery and crime that life might bestow upon her child, and at the last, repentant, she places the flower in Death's hand, begging him to carry it to God.

A ponderous and pretentious musical setting was provided for *The Tragedy of Death* by Harry Worthington Loomis. Lost the audience might not appreciate the importance of the musicians' work an entire page of the programme was devoted to a description of it. The wish, apparently, was to convey the impression that the play itself was merely incidental to the music, and in order that no mistake might be made the orchestra frequently submerged the voices of the players. The music showed no originality, and its only beauty lay in the orchestration, which, according to a modest footnote, was made not by the composer himself, but by K. Clifford Page.

Teresa Toube, as the mother, played a very trying role with commendable earnestness. Burdened as she was by the inanity and affectation of the lines, she gave an admirable impersonation of a grief-stricken woman. Harry M. Goldberg acted Death with fitting dignity and with a fine blending of sternness and gentleness. The Undines sang very badly indeed, and whatever beauty there may have been in the Voice from the Lake was lost in the screamings of the orchestra.

The Portraits of the Marquise, a comedy, was next presented by the following cast:

Count de Nozan.....Robert Sanford
Marquis de Lude.....John Le Roy Atwell
Countess de Nozan.....Hugo Goldsmith
Duchess de Lude.....Austin Webb
Countess de Pons.....Virginia Loring
Lisette.....Mildred Manners

This little play, written by Octave Feuillet and translated by Mrs. Burton Harrison, was in pleasing contrast to its symbolic predecessor. The settings showed a garden of the Chateau and a room in the house of the Marquis de Lude. As the time of the supposed action was during the reign of Louis XV the costumes displayed were bright and handsome. The story of the comedy, though conventional, is pleasing. The Countess de Pons goes for a drive with her fiancé, Count de Nozan, and by an accident the carriage is wrecked at the gates of the Marquis de Lude's estate. The Marquis, a widower who believes himself to be inconsolable, harbors the unfortunate travelers while the carriage is being repaired. Directly he finds himself becoming interested in the beautiful Countess. The Count de Nozan is in a sad predicament, being engaged to the Countess and at the same time having a wife in the West Indies. He dunes and confesses his position to the Countess, though he longs to break the engagement with her. In the hope that she may transfer her presumed affection for him to another he wagers that she cannot win the love of the mournful Marquis. The Countess, who really knows of the Count's entanglement, sets about the siege of the widower's heart. The Marquis, of course, succumbs and the play ends joyously.

Virginia Loring was a beautiful and graceful Countess and her acting was strictly according to the best old comedy method. John Le Roy Atwell played the role of the Marquis carefully and well, but without quite the necessary touch of distinction. Robert Sanford as the Count was very satisfactory in bearing and manner, and very unsatisfactory in his elocution. Hugo Goldsmith and Mildred Manners were attractively bright as the servants, Frontin and Lisette, and Austin Webb did a clever bit as Daniel, an excitable lodgekeeper.

The entertainment ended with the performance of *Mother's Force*, *The Jealousy of Le Barbouille*, translated by Charles Henry Wall. The cast was as follows:

Le Barbouille.....Herman Lechner
Le Barbouille.....Maurice Kaufman
Valere.....Melville Jeffrey
Gorgite.....Wallace Worley
Vilhelm.....John Le Roy Atwell
La Valere.....Thomas Messer
Angeline.....Evelyn Evans
Charlotte.....Charlotte Huntington

As a dramatic curiosity the play was interesting, and it was presented with the care that Mr. Sargent has always shown in producing these quaint examples of dramatic literature. The scene represented a street of ancient Paris. The costumes were accurate, and in the acting the students observed the laws of the old French stage. Abraham Kaufman gave an extraordinarily good performance of the Doctor. The others in the cast were, without exception, earnest, scholarly and pleasing.

ENGAGEMENTS.

Point Rouge, with Rose Melville.
Charles T. H. with Rose Melville.
Frank H. with Rose Melville.
Eddie J. with Rose Melville.
O'Neill, with Rose Melville.
William S. with Rose Melville.

PERSONAL.



MacCurdy. Here is a portrait of James MacCurdy, a young Californian, who is playing the leading role in *A Guilty Mother* at the Star Theatre this week. This is Mr. MacCurdy's second season with this company.

Newton. H. Charles Newton, the London correspondent of *The Mirror*, had a characteristic poem entitled "To Our Daily Beloved Drama," in the *London Free Lance* of Jan. 12.

West. Dr. William West, formerly a dramatic critic in Chicago, now an osteopathic physician in Centerville, Ind., is credited by the *Cincinnati Enquirer* with the discovery of a scientific treatment for the cure of consumption. His discovery is called "sphenic vibration," and is said to have been applied by him with great success in many cases.

Russell. Annie Russell will return to the Lyceum Theatre in *A Royal Family* on Nov. 9.

Manning. Mary Manning's engagement in Janice Meredith at Wallack's will end on Feb. 23. The one hundredth performance will be celebrated on Feb. 15, when souvenirs will be forthcoming.

Nielsen. Alice Nielsen, according to latest report, may not go to London this year after all. A new opera is being written for her by Victor Herbert, Harry B. Smith and Leo Ditrichstein.

Young. James Young, the American actor who recently became a member of Sir Henry Irving's Lyceum company, had an interesting letter in the *Baltimore Sun* of last Wednesday describing his experiences as a spectator of one of the London pantomimes from the "pit."

Haworth. The *Arena* for January contained "A Conversation with Joseph Haworth Embodying Personal Reminiscences of Great Actors of the Classic Drama," which contained Mr. Haworth's impressions of the prominent players with whom he has been associated for many years.

Flower. B. O. Flower, editor of *The Arena*, in the February number of that review has a suggestive essay on "The Stage of Yesterday and To-day," in which he holds that in some respects, notably in the general excellence of representation, plays are better performed than they were a generation ago, and that the American theatre now has at least as large a number of clever and promising young artists as at any time in its history. In another article in the same number Mr. Flower writes of James K. Hackett as an actor of unusual force and promise. Mr. Flower writes on a great variety of subjects, and his essays on stage topics always suggest that he is a close student and a great lover of the theatre.

Mason. Edith Mason has succeeded Amelia Stone in the leading role of *Vienna Life* at the Broadway.

Tolstoi. Leo Tolstoi, the novelist and playwright, is seriously ill at his estate in Russia.

Crabtree. Lotta Crabtree was made ill by pneumonia poisoning at a hotel in this city last week and at first was believed to be dying. Yesterday Miss Crabtree's nurse said that the actress' condition was greatly improved though she was not yet well enough to receive visitors.

Ruby. Mr. and Mrs. J. H. Ruby (Madeline Ruby Ruby) will sail for London tomorrow (Wednesday).

Arthur. Joseph Arthur has weathered an attack of the grip and has gone to Palm Beach, Fla., to recuperate.

Russell. Sol Smith Russell left Washington on Thursday to join Joseph Jefferson at Palm Beach, Fla., where he hopes to entirely regain his health.

Huntington. A daughter was born to Mr. and Mrs. Wright Huntington (Florida Kingsley) in this city on Jan. 29.

Lewis. Mrs. James Lewis is visiting her friend, Mrs. Agnes Booth Schoeffel, in Boston.

Netherland. Oza Netherland was again ill with grip in Brooklyn (St. Paul) and did not appear at either of the last two performances of *The Road* last season, but is now expected at short notice.

Street. A. Street has been engaged to play at the Lyceum Theatre.

AT THE THEATRES.

Lyceum—Richard Savage.
Play in five acts by Madeleine Lucette Ryley. Produced Feb. 4.

Richard Savage	Henry Miller
Sir Richard Steele	Arthur Elliott
Colley Cibber	Owen Fawcett
Jeremiah Griffin	Joseph Wheeler
Lord Tyreconnell	Charles Cherry
Colonel Brett	Alec F. Frank
Phil Merritt	Herbert H. Pater
Mr. Sinclair	H. S. Northrup
Mr. Moravick	Burns Gilliam
First Bailiff	Philip Barnard
Second Bailiff	Gladstone Wallace
Third Bailiff	Alfred Mayo
Dagge	Owen Fawcett
Mrs. Brett	Jennie Eustace
Ann Oldfield	Mrs. Thordyke Boucicault
Elizabeth Wilbur	Florence Rockwell
John Griffin	Margaret Bourne
Maid	Deirdra Mayo

After an absence from the local stage of more than a year, Henry Miller appeared at the Lyceum Theatre in Madeleine Lucette Ryley's five-act play, *Richard Savage*, first produced at Rochester, N. Y., Dec. 21. A crowded house testified to Mr. Miller's popularity in this city.

Richard Savage, though the associate of Steele, Dr. Johnson, and the many other famous men who lived in London in the last half of the eighteenth century, is not so well known at this day. Yet the life of this brilliant, dissolute poet—England's Wilton, as he has been called—is one of the most strange, fascinating and romantic in history. Mrs. Ryley, in making this play, has followed Dr. Johnson's "Life of Richard Savage." In the main, though she has not pretended to follow history, and has modified the less attractive points of the poet's character. The first act shows Savage in his attic lodgings, a true bohemian. His greatest grief is his ignorance of his parentage—he was a foundling—for this is

his hope of winning Elizabeth Wilbur, a woman who Steele for his bride. Through an old servant, Jeremiah Griffin, he learns that he is the illegitimate child of Mrs. Colonel Brett, formerly Lady Macbeth, and Lord Rivers. Mrs. Brett is the guardian of Elizabeth. Savage joyfully prepares to declare himself to her and win her love, and that he may appear before her in more respectable guise accepts the patronage of Lord Tyreconnell, the present's himself to Mrs. Brett in the next act, at her home. She refuses him any recognition, and heartlessly denounces him as an impostor. His hopes dashed to the ground, Savage resumes his wild habits, and the third act finds him and a party of friends making merry at the home of Lord Tyreconnell, who is absent. Tyreconnell returns while the revel is in progress and upbraids Savage. A quarrel ensues that culminates in a duel in which Savage wounds his benefactor. He flees from the house, and is once more in poverty. His unnatural mother hounds him with persecution, but he is helped by a few sincere friends, among them Anne Oldfield, the actress who cherishes a secret love for him. He still worships Elizabeth Wilbur, and only his love makes him cling to life. In a London street in the fourth act he meets Mr. Sinclair, his rival for Elizabeth's hand and long his enemy. They fight a duel, and as Savage is about to be worsted Jeremiah Griffin, to save his master and avenge an old grudge, dashes in and kills Sinclair with Savage's sword. He makes his escape and Savage is arrested for the murder. Trial and conviction follow, and he is imprisoned at Newgate, the scene of the last act. Savage, broken in health, and realizing that his end is near. Friends finally secure his pardon, but at the moment of its arrival the poet dies, bitter and sarcastic to the last.

The series of incidents, real and fictional, that Mrs. Ryley has used make a logical, interesting story, susceptible of good dramatic treatment. The mother's hatred for her child is not an agreeable theme, nor one to make the play popular. But handled skillfully an intensely strong drama might be made of this struggle of the brilliant outcast to establish his parentage. Mrs. Ryley, however, has not brought out all this strength, this being most noticeable in the earlier acts. The interview between Savage and his mother in Act II, which falls short of the power it should have, is an example. The play improves as it progresses, and the later acts are much better. In the construction there are crudities, such as soliloquies and asides, that it would seem might be remedied easily. The dialogue is smooth, polished and often witty, and the lighter sides of the play are its best. The dinner scene in the third act is capital. On the whole, Richard Savage is so superior to the dramatized novels with which the stage has been deluged that its merits seem greater and its faults less.

Mr. Miller conceives the role of Savage admirably. He had the careless freedom of the bohemian, combined with the polish of the gentleman, and underlying it all the vein of bitterness at his unhappy lot. His acting was easy and effective, and his elocution well studied. He ranged from tenderness to irony successfully, and was effective in all his scenes—best, perhaps, in the death scene at the end.

The supporting company was a well chosen one, and all the roles were commendably filled. Jennie Eustace had a hard task in the part of the unnatural mother, Mrs. Brett, but gave a effective rendering of it. Mrs. Thordyke Boucicault was charming as Anne Oldfield, to which role her grace and beauty were admirably suited. Florence Rockwell played Elizabeth Wilbur with sweetness and sincerity. Margaret Bourne and Deirdra Mayo filled the other women's roles pleasingly.

Owen Fawcett made a rare old figure as Colley Cibber, a capably drawn character. Arthur Elliott was likewise successful as Sir Richard Steele. Joseph Wheeler was decidedly good as Griffin. H. S. Northrup was effective as the disagreeable Mr. Sinclair. Herbert H. Pater caused a success as Phil, and Charles Cherry was acceptable as Colonel Brett. The other roles were well handled, and the mounting and costuming were handsome.

Garrick—Captain Jinks of the Horse Marines.

Comedy in three acts by Clyde Fitch. Produced Feb. 4.

Captain Robert Carroll Jinks	H. Reeves Smith
Charles Lamartine	George W. Howard
Augustus Becker von Vorkenberg	H. S. Taber
Professor Bellart	Edwin Stevens
The Herald Reporter	Charles Marriott
The Times Reporter	Harry E. Asmus
The Sun Reporter	William Barstow Smith
The Clipper Representative	Gardner Jenkins
A Newspaper	John Hughes
An official	Lewis Wood
A Sailor	Lorenzo Hale
A Policeman	M. J. Gallagher
A Telegraph Boy	Harry Barton
Mrs. Greenborough	Estel Northrup
Mrs. Jinks	Mrs. Thomas Whiffen
Mrs. Stoungton	Fanny Addison Pitt
Miss Merriam	Sidney Cowell
First Ballet Lady (Miss Pettifoot)	Lillian Thurgate
Second Ballet Lady	Margaret Dunne
Third Ballet Lady	Evelyn Jepson
Fourth Ballet Lady (Fraulein Heppitz)	Anita, Rothe
Fifth Ballet Lady	Anna Marlowe
Sixth Ballet Lady (Mrs. Maggitt)	Kate Ten Eyck
Seventh Ballet Lady	Allice Bryan
Madame Trenton	Beatrice Agnew
Madame Trenton (Annelia Johnson)	Edith Barrymore

Clyde Fitch makes an uncommon record in metropolitan theatrics this week as the author of two new plays. *Lover's Lane* will be done at the Manhattan on Wednesday and last evening came *Captain Jinks of the Horse Marines* at the Garrick, with Ethel Barrymore featured. This play had its original production at the Walnut Street Theatre, Philadelphia, on Jan. 7.

The story begins with the arrival in New York, in 1872, of Aurelia Johnson, known to the stage as Madame Trenton, who has made a hit in Europe as an opera singer and has returned to her native America to repeat foreign triumphs. She is met at the wharf by all sorts and conditions of men who have heard of her conquests and among these are Captain Jinks and Lamartine, who, before they see the singer, decide that one or other of them shall win her heart and fortune, and the fortune shall be divided between the two. Captain Jinks has small trouble in winning Madame Trenton, but he falls truly in love with her and frankly repudiates the three-part agreement. Jinks proposes to the singer and is accepted, but then the trouble commences, for Von Vorkenberg and Lamartine, resenting his breach of faith, go to Madame Trenton and exhibit the agreement that Jinks has signed with them. Thereupon she rejects Jinks and vows to have no more to do with him. Eventually, however, Jinks is able to exonerate himself, and upon being satisfied as to his honest purpose to atone the agreement, Madame Trenton looks at him again with favor.

Clyde Fitch's recent output of plays has been extraordinary in number, and an eminent writer, who should know, has said that no one could possibly write more than one good play in a single year. The striving of Mr. Fitch to exceed this fair limit has led to the belief, at least among less successful playwrights, that old, long shelved manuscripts must have been resurrected and pushed forth upon a defenseless public. Certainly color is given to this theory when a play so very bad as *Captain Jinks of the Horse Marines* is sprung upon metropolitan theatregoers. It is not a good play, nor even a tolerable character picture. There is in the second act a conscious effort to reproduce the fine humorous-pathetic finish of the first act of Mr. Fitch's *The Mother and the Flame*, but the note of pathos is hard to strike, and in this effort it was not struck. The dramatic construction, while happily conceived, was clumsily and unimpressively carried out, and the first act, bad as it was, proved to be the best of the play.

Ethel Barrymore, to be perfectly candid, played Madame Trenton not better than probably some score or more of young actresses presently rated as ordinary could have played the

role. It is hard to see how any presentable young woman with the average intelligence of the sex could fail to be acceptable in the part.

H. Reeves Smith was impossible in the title part, for, although he played it tolerably from a British standpoint, his violent English manner and pronunciation made it utterly unreal and entirely ineffective, because it isn't that kind of a part.

George W. Howard and H. S. Taber gave possible performances as the fellow conspirators, and Edwin Stevens quite outdid all his former character work by a supremely delightful sketch of a faithful old dancing-master. There were some highly improbable impersonations of newspapermen, but a newsboy and a policeman were acted tolerably.

Four thoroughly fine character sketches were furnished by Fanny Addison Pitt, Sidney Cowell, Estelle Mortimer, and Mrs. Thomas Whiffen, all of whom pictured types of real life of the time with faultless facility and true intelligence. Lillian Thurgate and Anita Rothe scored, too, as ballet dancers, and so did Beatrice Agnew as a maid. The other parts were played generally as by people who had no notion of the period.

The scenery was fairly good and the stage management was no better.

Irving Place—Hinter Papa's Rücken.

Farce in three acts by Richard Kessler and Arthur Lipschitz. Produced Jan. 31.

Paul Döring	Otto Orbert
Grete	Marie Elenhut
Fritz Wauer	Adolf Zimmermann
Emilie	Heinrich Habrich
Emil	Meta Bangor
Est. Phil	Sunny Hermann
Frau Kühle	Lina Hanseler
Juliane	Johanna Chausen Koch
Emil	Emil Sievert
John	Max Hunseler
Grete	Frida Brandt
Frederick	Jacques Luntin
Anna	Anna Sander
Ein Leckstückenmann	Willy Frey
Der Kellner	Jacques Horwitz
Der Hausknecht	Carl Frischer
Ein Gutsdiener	Adolf Teley
Der erste Gast	Bernhard Kern
Ein Fabrikarbeiter	Anton Rottel

Hinter Papa's Rücken (Behind Papa's Back), a farce, by Richard Kessler and Arthur Lipschitz, that has won wide popularity in Germany, was presented for the first time in America last Thursday evening at the Irving Place Theatre. The play, though laughable and well constructed according to the laws of farce, is not equal to many of the pieces of a like character that Director Corried has introduced here in the past. In the hands of the splendid stock company at the Irving Place the play had every advantage, and the performance won the high approval of the audience.

The chief character of the farce is Paul Döring, a wealthy widower, who every Summer visits a fashionable resort, where he poses under an assumed name as a rather gay bachelor. Döring's daughter, Grete, returns home from school just as her father is preparing to start on his annual escapade. Grete begs to be taken to Norderny, the very place to which her father intends to go. Döring, not wishing to appear there as a father, makes an excuse that business calls him to Siberia, and after seeing his daughter settled safely at home, makes straight for Norderny. Grete, having her mind set upon an outing, induces an old servant, Johann, to masquerade as her father, and together they set forth for the same resort chosen by the real parent.

The second act takes place in the hotel at Norderny, and the complications that take place may be easily imagined. Johann makes love to an elderly spinster, who imagines him to be the brother of the gay bachelor whom she already knows. Frau Kühle, whose daughter has eloped, hears of the arrival of Johann and Grete, and jumping to the conclusion that they are the elopers, makes plans for their arrest. The lover of Grete, a young inventor named Fritz Wauer, arrives at the hotel and meets Döring, whom he knows as a jolly bachelor, and tells him of his love for Grete.

The scene of the third act is again the home of Döring, in Hamburg. The characters, nearly every one of whom by this time is believed to be some one else, return from Norderny. The complications pile one upon another until the final expiations are made, which bring about the usual matrimonial matches.

The acting of the farce was, as has been said, thoroughly pleasing, and the many players engaged in the presentation deserve equal praise one with the other. Every member of the company is capable of far better work than the play demanded. *Hinter Papa's Rücken* will be repeated to-night and to-morrow night.

Third Avenue—Over the Sea.

Melodrama in five acts. Produced Feb. 4.

Tom Robinson	Harry M. Holden
Francis Eden	H. E. Rogers
John Meadows	George B. Edwards
Joseph	Mina Gemell
Peter Crawley	Charles Birch
Will Robinson	Frank Binkhurst
Evans	Harry Clare
Fry	E. C. Deolittle
Black Jack	J. F. Williams
Robert	W. H. Williams
Officer Martin	Otto S. Becker
Susan Merton	Rosalie Curry
Sarah Merton	Maud LaBonde

Over the Sea, a melodrama of the conventional but always enjoyable type, was presented last evening, for the first time in New York, at the Third Avenue Theatre, by a company under the management of the Holden Brothers. The play, which is of English origin, has been favorably received in the smaller cities and it found no less favor with the New York audience that assembled last evening to witness its first metropolitan production.

The plot concerns the romantic and thrilling adventures of Tom Robinson, a young English provincial, who loves, against her mother's wishes, a beautiful village girl named Susan Merton. The villain of the play prevents a marriage by falsely accusing Tom of a crime, and having him sent to prison. The hero is eventually transported to Australia, where as a miner he makes a fortune. During his absence the villain urges his suit for the hand of Susan by fair means and foul, and she is about to surrender, in order to save her mother's home from the foreclosure of a mortgage, when Tom, who has been pardoned, returns from the Antipodes to claim her hand. There are many sensational situations in the play, and the interest is held continuously by the interesting development of the story. Moreover the play is pure, and its tone is clean and very human. The stage settings were attractive and appropriate.

Harry M. Holden was a strong, manly hero as Tom Robinson. H. E. Rogers was a satisfactory Francis Eden, and George B. Edwards impersonated John Meadows acceptably. Rosalie Curry as the heroine, Susan Merton, displayed sympathy, taste and emotional power. Maud LaBonde was an agreeable Sarah Merton and the minor roles were for the most part acceptably played. Various specialties between the acts were highly appreciated by the audience. Next week, *Hearts of the Blue Ridge*.

Murray Hill—The School for Scandal.

The Henry V. Donnelly Stock company at the Murray Hill Theatre revived Sheridan's brilliant comedy, *The School for Scandal*, last evening and will appear in it through the week. The play, to players accustomed to the modern society drama, offers many pitfalls; but the members of the Donnelly company adroitly avoided them, and the performance last night was remarkably smooth and enjoyable.

William Bramwell was a handsome Charles Surface, and though he did not illuminate the character, he was thoroughly pleasing in every scene. Thomas L. Coleman gave a capital performance in the role of Joseph. It was as artistic and clean cut a piece of work as he has presented this season. William Edmund was a

delightful Sir Peter, Walter Allen a very satisfactory Sir Oliver, and Charles D. Waldron an acceptable Careless. Henry V. Donnelly himself played Moses in his usual diverting fashion and made a success such as always attends too his rare appearances.

Berthy Donnelly was very attractive in the powdered wig and handsome gowns of Lady Teazle, and her acting was, as it always is, graceful and appealing. Laura Hope Crews as a charming Maria, Mrs. Thomas Barry as a charming Mrs. Candour, Virginia Russell an acceptable Lady Snorell, and Frances Starr as Lady Teazle's maid were delightfully vivacious. The other roles were in competent hands, and the costuming throughout was excellent. Next week, *Too Much Johnson*.

American—Mr. Barnes of New York.

The stock company at the American Theatre last evening revived Archibald Clavering Gunters' picturesque play, *Mr. Barnes of New York*, before an audience that completely filled the theatre. The presentation seemed to satisfy the on-lookers, and it was in many respects commendable. The players acted in a broad, vigorous style that was effective, if not always true to nature nor the art of the stage. Ralph Stuart in the title-role gave the manly, attractive impersonation that was to be expected of him. Jane Kennah, as Marina Pool, began with too sophisticated a manner, but later she displayed to advantage her capital emotional powers. Georgina Welles was a delightful Enid Austruther, and the other roles, of which there are almost a score, were admirably acted. Next week, *All the Comforts of Home*.

Star—A Guilty Mother.

A Guilty Mother, now in its fifth year, is as potent as ever, and last night, in spite of the storm, a large house watched its thrilling climax with the same old interest at the Star.

The honors of the cast were carried off by James Kyrle MacCurdy, who, as Jack Rutland, the detective, made a great success. He was capital in his disguise as Artie, and his amusing antics kept the house in roars. He was equally good in the strong scenes. May Wilkes, in her dual role, was sympathetic and natural, and Dorothy King, who had three parts to play, was equally good in all. Leah Starr won the hearts of the "gods" as Shrimp. Harry Driscoll was appropriately cool and villainous. Others in the cast were Adalyn Wesley, Ella Baker, Mary Horne, Carry Bartlett, Louise Hartmann, Violet Eldred, Gustave Walling, John Welch, James Nesbitt, Joseph S. Kearsley, Ed Hurdy, and John W. Lamb.

The scenery is very elaborate and effective. Next week, *Across the Pacific*.

At Other Playhouses.

MANHATTAN.—*Lover's Lane*, Clyde Fitch's latest play, will be played here for the first time in New York to-morrow (Wednesday) evening.

DAILY.—*Lady Huntworth's Experiment* continues.

EMPIRE.—*Mrs. Dane's Defense* is still the bill.

GARDEN.—*Under Two Flags*, with Blanche Bates as Chigarette, will be presented for the first time this (Tuesday) evening.

METROPOLIS.—*Uncle Tom's Cabin*, with a competent cast and adequate scenic effects, is this week's attraction.

SAVOY.—*Unleavened Bread* is booked to continue indefinitely.

CASINO.—*Florodora* continues.

CHATELAIN.—Julia Marlowe, in *When Knighthood Was in Flower*, is playing to good business.

MADISON SQUARE.—Herbert Kealey and Effie Shannon in *My Lady Daintie* are in their last week here. Next Monday William Collier appears in *On the Quiet*.

ACADEMY OF MUSIC.—Effie Ellsler in *Barbara Frietche* is the attraction.

FOURTEENTH STREET.—Chauncey Olcott in *Garrick O'Magh* continues.

KNICKERBOCKER.—N. C. Goodwin and Maxine Elliott continue to please large audiences with their charming play, *When We Were Twenty-one*.

WALLACK'S.—Mary Mannering continues in *Janice Meredith*.

ELJOU.—Annelia Bingham's company in *The Climbers* has made one of the successes of the season.

REPUBLIC.—Viola Allen in *In the Palace of the King* is still the bill.

GRAND OPERA HOUSE.—In *John Kentucky* is the attraction this week.

BROADWAY.—*Vienna Life* is still pleasing light opera lovers.

HERALD SQUARE.—*The Girl from Up There* continues.

ACTORS' HOME SITE CHOSEN.

Late yesterday afternoon the committee appointed by the Actors' Fund to select and purchase a site for the proposed Actors' Home arrived at a definite decision and the question as to the location of the home is now practically settled. On last Thursday afternoon the committee held a meeting and discussed the various pieces of property offered. The question at length narrowed down to three parcels of land. A sub-committee, consisting of Louis Aldrich, Al Hayman, and Henry Duzan, was appointed to make the final selection. This sub-committee investigated thoroughly the three properties in question, and yesterday afternoon practically purchased the land upon which the home will be built. The property is "Reebchaw," the estate of the late Colonel Richard Penn Smith, consisting of fourteen acres, upon which stands an old mansion, located within the limits of the town of Castleton, Staten Island, being one mile and a quarter distant from the West Brighton station. The property is beautifully situated, contains a pond of considerable size, and is most admirably suited to the purpose for which it has been chosen. The deeds have not yet been signed, as some necessary but purely formal investigations in regard to the title have yet to be made.

QUES.

Anna S. Froot, of Boston, has taken charge of the dramatic department of *Lee's Magazine*. George C. Hazleton, Jr., author of *Miss Nell*, has removed from Washington to this city and is at work upon a new historical play. Dan Daly is to join *The Girl from Up There*, taking the places of Otis Harlan and Harry Kelly, whose two roles have now been combined in one.

Sherrie Mathews is still ill at the Reynolds House, Boston.

Benjamin B. Vernon, for three seasons with Richard Mansfield, has resigned and has been engaged for Carpenter's *Quo Vadis* for the rest of the season.

Mrs. Odell Williams is ill at the Rosemont Hotel in this city.

Augustus Brooke will play Shylock and manage the stage with Effie Best in her production of *The Merchant of Venice*, the tour opening to-day (Tuesday).

ENGAGEMENTS.

Camille Porter, for *Hogan's Alley*.
Elsie Crescy, for the lead in *The Eleventh Hour* (Western).
Charles A. McGrath, for *The Watch on the Rhine*.
Harry Luckstone, for *Vienna Life*.
James M. Colville, for *To Have and to Hold*.
Herbert E. Denton and Edith Dourbey, for *The Ivy Leaf*.

J. Francis Kirke, for the lead in *A Rough Rider's Romance*.

T. L. Nye has succeeded Norman D. Lloyd as advance agent for Elsie de Tomney.

Eleanor Gust, with Alice Nelson.

A LIE ILLUSTRATED.



Gertrude Coghlan has won in the fight to restrain her from enacting Becky Sharp in a "Vanity Fair" play, and has resumed her tour.—New York Sun, Feb. 1, 1901.

CIRCUIT COURT OF THE UNITED STATES, IN AND FOR THE NORTHERN DISTRICT OF NEW YORK.

LANGDON ELWYN MITCHELL,
Complainant,
against
JAMES H. DELCHER
and
FRANK D. HENNESSY,
Respondents.

This cause came on to be heard at a term of this court and the defendants having by stipulation withdrawn their answer interposed and filed by them and consented that the complainant take a decree *pro confesso* with costs for the injunction as prayed for in the bill of complaint, and making the same permanent, as heretofore granted by this court and thereupon upon consideration thereof.

Now, on motion of Abram Kling, counsel for the complainant, it is ordered, adjudged, and decreed, that the injunction awarded in this cause enjoining the defendants and their agents from performing or representing, or causing to be performed or represented by others, the dramatic composition known as Becky Sharp be made perpetual.

WILLIAM J. WALLACE, Justice.

Dated, New York, Jan. 7, 1901.

At the Amphion Theatre, in Williamsburg, this week the late Charles Coghlan's daughter, Gertrude, is appearing in a dramatization of "Vanity Fair." This is not the alleged Charles Coghlan version of the novel, for that version had to be suppressed after Langdon Mitchell had secured the injunction against it on the score that it bore too close a resemblance to his own. J. H. Nevins stand sponsor for this dramatization, and an exceptionally bad one it is at that.—New York Evening Sun, Jan. 31, 1901.

ETTA BUTLER.

The front page of THE MIRROR this week contains a picture of Etta Butler, the gifted mimic, whose success, since her debut a few seasons ago, has been most pronounced.

Miss Butler hails from California, that State whose balmy air seems to be particularly conducive to the development of histrionic talent. Being gifted with a decided talent for mimicry and possessing besides a series of imitations and made her debut in vaudeville. Her success was instantaneous, but the East knew little of her talent when she made her New York debut at Proctor's. It did not take many days for her to impress her personality on managers and public, and within two weeks of her first appearance here she was promoted into the "headliner" division, with a proportionate increase of salary.

Her greatest success was scored in a travesty on Becky Sharp, produced last season at Foster and Bluff's. Her imitation of Mrs. Fiske was marvellously true, and showed that she had made a close study of the play and player. Upon returning to vaudeville Miss Butler added several new imitations to her list, and was more successful than ever. One of her best efforts is a clever and accurate imitation of the mannerisms of Anna Held, in the drinking song from Papa's Wife. May Irwin, Fougere, Olga Nethersole, Fay Templeton, and Lydia Yamans Titus, in her great "baby" song, are included in Miss Butler's repertoire, and she does them all equally well.

Miss Butler is very ambitious, and hopes someday to reach a high position on the legitimate stage. Her talent has attracted favorable notice from David Belasco, and it is more than likely that he will give her an opportunity to develop her capabilities, and prove that she is as clever an originator as she is a mimic. Meanwhile, she is winning golden opinions in vaudeville and is studying hard, with future triumphs in view.

ENGLISH PLAYERS MARRIED HERE.

Gwendolen Floyd, a relative of Beerbohm Tree and a leading actress well known in London, came to New York early in January, accompanied by her mother, with the expectation of remaining here to fulfill professional engagements. But Miss Floyd was attacked by the grip and for several weeks she was confined to her bed.

On Jan. 21 Miss Floyd, while still ill, was married to Philip Cunningham, the English actor, who has been under engagement for some time past to Daniel Frohman. Mr. Cunningham was to have appeared in the production of "Chatterbox" at the Garden Theatre, but owing to a difference with the management he went out of the cast.

Business called Mr. Cunningham suddenly to England, and he sailed on Jan. 26. His bride was not sufficiently recovered from her illness to accompany him, but she sailed with her mother on Saturday last.

DRAMATISTS DINE AND TALK.

The monthly dinner of the American Dramatists Club was held at Marsh's Restaurant in this city, Saturday evening, Vice-President J. I. C. Clarke presiding. After dinner the members talked and smoked and discussed matters important to the welfare of the club. J. H. Ryley brought from London a greeting from President Bronson Howard, and he was asked to carry back to Mr. Howard many pleasant messages from the members. Among the others present were Charles Barnard, Charles Klein, Eugene W. Presbury, H. Grattan Donnelly, John E. Kellard, Edwin Milton Royle, Harry P. Mawson, Doré Davidson, Howard P. Taylor, J. Foster Milliken, George Yaggart, and Charles E. Calahan.

PRAISE, INDEED.

R. W. Lowe, the noted English dramatic writer and journalist, in a recent letter to Douglas Taylor, president of the Dunlap Society, said: "A thousand thanks for the Christmas Mirror. It is really quite an event in my literary year, and I am every year more and more impressed by its beauty and interest. It is a wonderful production, and it makes everything on this side look very small potatoes."

THE COATES OPERA HOUSE BURNED.

The Coates Opera House, the principal and oldest theatre in Kansas City, Mo., was destroyed by fire on the night of Jan. 31. The fire is supposed to have started in the boiler room, and was discovered about eleven o'clock, shortly after the audience had left. The flames spread rapidly, and when they were finally under control three walls were all that remained of the theatre. The loss sustained is estimated at \$125,000, with \$40,000 insurance. All the furnishings of the house were burned. The Walker Whiteside company, that was playing at the Coates, lost all its scenery and costumes. It is said that the company's dates will be canceled until a new outfit can be prepared. Mr. Whiteside's loss is estimated at \$18,000, uninsured. His manuscripts of "The Red Cockade" and an original version of Eugene Aram were burned.

The theatre was owned by the Coates Opera House Company, and was leased and managed by Woodward and Burgess. The managers have effected an arrangement by which the Bernhardt-Cogelin company, booked at the Coates last night, appeared at the Auditorium, the Woodward Stock company, the permanent tenants of that theatre, going to the Standard Theatre for that evening. For the rest of the season the Coates bookings will be played at the Standard, heretofore a burlesque house. Whether the burned theatre will be rebuilt is as yet uncertain.

L. H. Pupay, stage-manager of the Coates, was injured during the fire while attempting to rescue a dog.

A fire in the same block threatened the Coates on the night of Jan. 26, and in consequence the girl from Maxim's, the bill for the evening, was not presented.

The Coates Opera House was built by Kersey Coates, and was first opened Oct. 8, 1870, with the presentation of Money, by a stock company managed by Charles E. Pope, with Mr. Pope, Alice Gray, W. D. Shields, Frank Murdoch, G. M. Ciprico, G. H. Thompson, W. H. Everett, George Gaston, W. Naylor, George Slate, Mr. Loyd, Miss F. Egstrom, and Annie Maston in the cast. It was the first theatre built in Kansas City, and was at that time an upstairs house. The stock company continued for a lengthy period, and under the old system James E. Murdoch, Charlotte Cushman, and other famous actors were seen as stars. Later the theatre became a combination house, and for the past twenty-five years most of the leading attractions have played there. In 1881 the theatre was lowered to the ground floor, and in 1891 and again last Summer further improvements were made. A total of about \$200,000 is said to have been expended on the theatre.

Charles E. Lock was the theatre's first manager under Mr. Coates. He was succeeded by Mel. Hudson, who leased the house after the owner's death, and managed it until this season, when Woodward and Burgess took over the management of one year and a further lease of five years. The fire was the first of importance in the history of the theatre. A small blaze on the stage a few years ago was quickly extinguished. The theatre had been twice damaged by storms.

ACTORS' CHURCH ALLIANCE NEWS.

Over one hundred members of the Boston chapter of the Alliance assembled in the parish house of St. Stephen's Church, Beventur Street, on Monday, Jan. 28, for the purpose of local organization.

The Rev. Walter E. Bentley, General Secretary, presided, and Chaplain Herbert S. Johnson, pastor of the Warren Avenue Baptist Church, opened the meeting with prayer. The General Secretary made an address, in which he stated the reasons for the meeting, the needs for local organization in order to place the Boston chapter on a permanent footing, and the particular interest in the fact that Boston is the first city, outside of New York, to lead the way in the line of permanent organization.

Anna S. Prout, Secretary *pro tem*, read a statement of the several services and receptions held under the auspices of the Alliance, and the Treasurer's report which followed showed a good balance in the local treasury. The following constitution was then adopted:

Name: This organization shall be known as the Boston Chapter of the A. C. A.

Object: Its object shall be to promote the best interests of the stage and the Church by seeking to promote on the part of each a just appreciation of the opportunities and responsibilities of the other, and to seek to unite both in a mutual effort to attain the highest good of society.

Membership: Members of the dramatic profession and members of any church are eligible for membership on the payment of \$1 per year in advance.

Officers: Its officers shall consist of a President, two Vice-Presidents, a Secretary and a Treasurer.

The constitution provides also for the establishment of committees for the relief of the sick, for organizing entertainments, showing hospitality to strangers and for other duties.

The constitution was adopted as a whole, after which the following officers were elected:

President, the Rev. H. M. Torbert; First Vice-President, Lindsay Morrison, of the Castle Square Theatre; Second Vice-President, the Rev. Herbert S. Johnson, of Warren Avenue Baptist Church; Secretary, Anna S. Prout, of the Boston Budget, and editor of the *Sage Leaf*; Treasurer, the Rev. H. M. Talbot, Executive Committee; Lillian Lawrence, of the Castle Square Theatre; E. M. Bagg, of the Boston Globe; J. L. Seely, of the Castle Square Theatre; Mrs. Charles Inghes, Mrs. Arthur Cheney, Mrs. A. P. Spaulding, Kate Ryan, of the Castle Square Theatre; L. C. Strang, the dramatic critic; F. D. Frisbie, and Mrs. Alice K. Robertson.

The meeting adjourned at 1 p.m., after which the General Secretary left for Taunton and Providence, where he visited chaplains.

The twenty-fourth regular meeting of the Council of the Alliance was held on Friday afternoon, Feb. 1, in the Berkeley Lyceum. Those present were the Revs. Dr. Henry Luback, Thomas H. Hill, F. J. Clay Moran, and Walter E. Bentley, F. E. Mackay, George B. Macintyre, Vermer Charles, William F. Owen, Rosa Rand, Chandler Smith, Mrs. Sydney H. Rosenfeld, and "Aunt Louisa" Eldridge.

The Committee on Chaplains proposed the names of twenty-five clergymen in various parts of the country, and they were appointed chaplains.

The Membership Committee reported eighty-eight new members, and they were declared elected.

The Law Committee gave a report of the recent proceedings against Sunday performances in this city. The General Secretary reported among other items that he had issued, since the last meeting, nearly five hundred invitations to prominent clergymen in new centers to become chaplains of the Alliance, and favorable answers were being received every hour.

SUNDAY CLOSING IN MONTANA.

This week a bill prohibiting Sunday performances will be introduced in the Montana Legislature. Much interest is felt by all persons connected with the theatre in the bill and that it will pass seems almost certain. On Saturday George D. Macintyre, Secretary of the Actors' Society, sent to Speaker Frank Corbett the following telegram:

Actors' Society, representing two thousand most prominent actors, unanimously favor abolishing Sunday performances.

The Rev. Walter E. Bentley, Secretary of the Actors' Church Alliance, sent a similar dispatch. John Maguire wired to Fur Mission last Friday: "I am heart and soul in this as one of the few actor managers left in a free land of slavery."

Strong, emotional actors, wanting new vaudeville sketches for the people, simple setting, modern dress, address P. O. Box 176 Baltimore, Md.

THE STOCK COMPANIES.

The new stock company at the Portland Theatre, Portland, Me., opens its season this week in Nell Gwynne. The company includes Stephen Boggett, manager; Sedley Brown, stage-manager; Jack Brainer, Eleanor Browning, Reginald Carrington, Franklin Hill, Daniel Halifax, Harry Bates, Harrison Macgregor, Evelyn Carter, Margaret Nelson, Edith Lindsay, and Carrie Clark Ward.

The Alenzer Theatre Stock company, San Francisco, presented Sweet Lavender week of Jan. 21. Lila Converse's Lavender was played delightfully. Clarence Montague, as Dick Phenyl, scored strongly. Edwin T. Emery, as Horace Bream, was seen to especial advantage. Lucius Henderson, as Clement Hale, did capital work. Marie Howe played Mrs. Gullible with dash and spirit. Juliet Crosby was excellent as Minnie. Lorena Atwood also did well as Ruth Holt. Howard Scott, George P. Webster, Frank Bacon, and Carlisle Moore handled their roles successfully. All the comforts of home followed.

Joseph Kilgour has retired from the Morosco Stock company, and will open in a few weeks with the Alenzer Theatre Stock company.

The Baldwin Melville Stock company, New Orleans, is reaping its customary big patronage, and all the plays put on are good selections, and meet with popular favor. All the comforts of home last week was well presented and well received. Maud Odell and Henry Shumer, the newest members of the company, have made decided successes.

The Hopkins' Stock company, at the Grand opera house, Memphis, Tenn., scored another comedy hit in Confusion last week. Frederick Montague, Sam Morris, Joseph C. Moran, and Frederick Julian played their various parts in an excellent manner. Nellie Marshall again made another fine impression. Carrie Lamont and Nellie Lindroth also deserve credit. Nera Rosa scored as Lucretia Trickleby. Messrs. Hester, Eberts and Morgan contributed to the success of the performance. The staging was artistic. The Galley Slave this week.

The Valentine Stock company, at St. John, N. E., revived The Honeycomb Jan. 28, with Everett King as the Duke of Aranza. Mr. King received great praise for his capital performance of this difficult light comedy part. It was totally different from the heavy parts in which he has been most successful heretofore. Kate Blunke was an excellent Juliana. Nora O'Brien appeared for the first time on the stage in boys' clothes as Zamora. Bulah Watson was a winsome Volante. Henry Chesterfield was a pleasing Balthazar. Whitty, Leonard Woodall, and Hank were very good. The last half of the week, The Stowaway, with Mr. King as Long Sampson, was the bill.

Walter E. Woodall scored a pronounced hit as Rip Van Winkle with the Valentine Stock company week of Jan. 21.

As Charles H. in Nell Gwynne, with the Park Theatre Stock company, Brooklyn, Edwin Morand won another success. This week Mr. Morand is seen in the title-role of The Westerner.

Jeannette Miller made her professional debut Jan. 28, playing Orange Nell in Nell Gwynne with the Baker Stock company at the Park Theatre. She has had experience as an amateur.

Charles H. Bates has been specially engaged for Sir Henry Bumper in the production of The School for Scandal, by the Henry V. Donnelly Stock company at the Murray Hill Theatre this week.

E. L. Giffen has made arrangements to take a stock company to Richmond, Va., for a Spring season. His venture there last year, at the Academy of Music, was successful. The company will open on April 22.

It is reported that the stock company at Her Majesty's Theatre, Montreal, will close its season on Feb. 16.

The Valentine company, at the Princess Theatre, introduced Howard Hall's romantic drama, A Soldier of the Empire, to Toronto players last week and added another to their list of successes. The critics paid tributes to the ability of the players, and the elaborate mounting and superb costuming likewise came in for praise. The Hoop of Gold is the bill this week.

Bertha Creighton's performance of Babbie in The Little Minister, with the Durban-Sheeler Stock company, at the Grand Avenue Theatre, Philadelphia, last week, delighted capacity audiences. The stock company was at its best and the production was handsome.

Marie Doran's version of Carmen was produced successfully by the Boyle Stock company, Nashville, Tenn., last week. Nadine Winston played the title role with spirit and dash. The Zana of Anna Hollinger was well rendered. Nancy Rice gave charm and simplicity to Mercedes. Emma Butler was congenially cast as Huita, and Ruth Cawthorne returned to the cast and gave an excellent rendition of Inez. J. H. Hollingshead made a manly Jose, and William C. Beckwith as the Torador was handsome and effective. J. Gordon Edwards was conspicuous as Garcia, and J. K. Applebe was well cast as Captain Zuniger. Morris McHugh and William Stuart managed to extract some comedy out of two uninteresting parts, and the minor characters were distributed to advantage.

Ethel Barrington will open with the company in Esmeralda, Feb. 11. She succeeds Nadine Winston, who retired from the company Feb. 2 and left for New Orleans.

The American Theatre Stock company will be seen during the coming opening in several new plays. The first of these will be The Master At Arms, a romantic drama by Ralph Stuart, leading man of the company, that will be produced Feb. 25. Later on certain English plays, that the Greenwall Theatre company is now considering, will be given.

A magnesia torch used in the production of Hold By The Enemy by the stock company at the American Theatre exploded accidentally on Jan. 29 and injured John Gorman, the assistant stage-manager, and George Pantzer, a stage-hand. Mr. Gorman's injuries were serious, as he is now at Roosevelt Hospital. It is feared that one of his feet may have to be amputated.

IN THE SHADOW OF THE TRUST.

It is reported that the Messrs. Siro have made an arrangement whereby the bookings both of the Casino and the Eldon theatres in this city are hereafter to be controlled by Klaw and Erlanger agents and members of the Electrical Trust. It is probably owing to the fact that Henriette Crossman, an independent star, who was *persona non grata* to the Trust, got a metropolitan opening at the Eldon, this city, that that little play house has been taken into camp.

HENRY GUY CARLETON ILL.

Henry Guy Carleton was reported last night to be suffering from a slight apoplexy stroke, but his condition was said to be improving. Mr. Carleton, known as "the King of the Theatre," is an American dramatist who in recent years devoted himself to electrical inventions, in which he has been so successful that an electrical company that manufactures his devices bears his name.

PROFESSIONAL DOINGS.



Above is an idea of Stephen Phillips, the author of Herod, by Max Beerbohm, the critic and caricaturist, reproduced from the Christmas number of the London World.

J. Sebastian Miller, the musical director, has been employed by E. A. Barnet to direct the forthcoming production of his new extravaganza in Boston.

E. L. Sackett, formerly of Sackett and Ward's comedians, is at present acting in place of Wallace Munro as manager of Munro and Sages' support of Henzian company. Mr. Munro is in Omaha with his wife, Charlotte Tittell, who is seriously ill with pneumonia.

Charles Schrade and Alice Chappelle, both members of Le Voyage en Suisse, were married in St. Louis Jan. 29.

Mrs. I. Fenberg, of Findlay, O., mother of Manager George M. Fenberg of the Roe and Fenberg company, is spending a few weeks with her son and daughter with the company.

Roselle Knott, having just recovered from a severe illness with the grip, has been signed by Whitney and Knowles for her original part, Lydia, in Quo Vadis.

E. L. Snader closed with the American Theatre Stock on Jan. 26 and left the following night to play Melbourne Macdonald's role in The odora, studied the part en route and opened with the company at Colorado Springs on Jan. 30.

To Have and to Hold will be produced on March 4 at the Knickerbocker Theatre.

Richard Carle is on his way home from London, being summoned hither by the illness of his mother.

William Jefferson will return to town from Florida this week to arrange for his wedding to Christie Macdonald.

Al. Fallon has had a stroke of paralysis. He has been ill a long time and his case is now considered hopeless.

Ellie Wilton, who has suffered with a severe attack of grip, has been obliged to relinquish her engagement with Annie Russell and has gone to her Whitestone home to recuperate.

Mrs. Press Eldridge is ill at her home in this city.

Miladi and the Musketeer, now playing at the Columbia, Boston, will open at the Victoria, this city, on Feb. 11.

Pauline French, a San Francisco society girl, will make her local debut at the Waldorf-Astoria on Feb. 8 in a performance of Locked Out, written by Mrs. Leon Harvier. The performance will be given under auspices of the Eclectic Club for charity.

The will of the late Mrs. Harriet Crehan was filed for probate in Brooklyn on Jan. 29. Her estate, estimated to be worth \$4,500, is bequeathed to her eldest son, William Crehan.

May Lambert has succeeded Isabel Irving in the lead with Sell and Lady, Miss Irving coming to New York to rehearse for To Have and to Hold.

Pauline Von Arold has been specially engaged to play the bride in The White Horse Tavern. She joined the company in Toronto on Thursday last.

Francis Drake, who is featured with Lawrence Easley in Near the Throne, will be starred by a prominent manager in a revival of The Adventures of Lady Ursula next season. Miss Drake, it will be remembered, as a co-star with William Morris, enacted the title-role last season in the production of the play In Four, under the management of P. V. Arthur. The Adventures of Lady Ursula has been in demand by stock companies, but unlike Anthony Hope's other great success, The Prisoner of Zenda, has been withheld with a view to exploiting Miss Drake again.

William Bonelli, now starring in An American Gentleman, will appear next season in an elaborate production of a new romantic play. He will open the season with An American Gentleman and offer the new play before the holidays.

Willis Arden will give his reverie entitled "The Soul of a Poet," at the Berkeley Lyceum, at 11 o'clock Friday morning, Feb. 8, for the benefit of the Settlement Home for Crippled Children. A special feature of the programme will be the American debut of Henriette Conde, a relative and guest of Emilio Figueredo, the vice-consul of Venezuela to New York. Miss Conde is a native of Caracas, the Venezuelan capital, where she bears a notable reputation as a singer. Her voice is a high soprano. She was educated under Italian masters and her repertoire comprises operas by Verdi, Donizetti, Puccini and Gounod.

George Earle of the Bon Ton Stock company was severely injured by a discharge of powder from a revolver fired by Ward Winslow during a performance of Michael Strogoff at Springfield, Ill., on Jan. 27.

Constance Morris made her stellar debut in Madame Saccard at Elizabeth, N. J., on Jan. 30. Ross Kitting and Alexander Kearney scored hits.

John F. Barber (John Bennett) and Grace Fleming, both of A Bachelor's Honeymoon, were married on Jan. 13 at Ogdensburg, N. Y. Mrs. Barber is the daughter of May Agnes Fleming, the novelist.

Walton Townsend is at Phoenix, Ariz., and is said to be ill with consumption. He collapsed while playing with Morosco's Stock company in San Francisco, and hastened to Arizona, where he has somewhat improved in health.

Charles Craig has left the New York Post Graduate Hospital, and expects to return to work soon. Mrs. Craig, after spending some time with her husband, has returned to her home in New York.

Joseph W. Frank, now with the New York Wagon, and Leonard H. Frank, now with the Milwaukee on Jan. 28.

Week Notes. The new stock company at the Portland Theatre, Portland, Me., opens its season this week in Nell Gwynne.

VAUDEVILLE

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The F. F. PROCTOR PLAY-HOUSES.

F. F. PROCTOR, Sole Proprietor and Manager.

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Five Beautiful Theatres Devoted to Refined Continuous Vaudeville.

PROCTOR'S 5TH AVE. THEATRE,

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WANTED—First-Class Acts that are Willing to Play Three 3 Times Daily.
All Such Acts Can Secure IMMEDIATE and FUTURE TIME. Must do Three 3 Full Shows Daily.
IF THE ACT IS UNKNOWN TO THE PROCTOR MANAGEMENT, IT MUST BE ENDORSED BY SOME REPUTABLE MANAGER.

Apply or write to J. AUSTIN FYNES, General Mgr., care Association Vaudeville Managers, St. James' Building, Broadway and 26th St., or at PROCTOR'S FIFTH AVE. THEATRE, N. Y. CITY.

IF SILENCE A POLITE NEGATIVE.

INSTRUCTIONS TO ARTISTS BOOKED:—Send scene plots of acts: Name open or close in one: EXACT time of acts and of "close in": billing for new-papers and programmes: and CLEAN PAID UP TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. REHEARSALS SUNDAYS, 9 to 11 o'clock, A. M. SHARP.

2nd SPECIAL NOTE—The F. F. Proctor Playhouses have no connection with any other Theatre, Theatres, Circuit or Managements. They stand distinctly alone.

A DISTINCT SUCCESS IN VAUDEVILLE

Hal Davis AND Inez Macauley

Presenting . . . ONE CHRISTMAS EVE, By WILL M. CRESSY.

TIME ALL FILLED TO JUNE 1st.

"They are artists of the highest order."—JOHN MORRISSEY, Mgr. Orpheum, San Francisco.

VAUDEVILLE'S VERSATILE OTARY, LILLIAN BURKHART.

"A headliner who DESERVES the display type."—Boston Transcript.

Engaged for the leading theatres in a varied repertoire, including CAPTAIN SUZANNE, FIFTY YEARS AGO, A GARRET SALVATION, THE LADY OF THE ROWAN TREE, ETC.

In Preparation, JESSIE'S JACK AND JERRY.

THE ARTISTIC HIT OF THE SEASON IN VAUDEVILLE.

FANNY RICE AS NELL GWYN.

JUST FINISHED SIX WEEKS ON THE KEITH CIRCUIT.

WHAT THE CRITICS SAY:

"A triumph in vaudeville."—*London Globe*.
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"A genuine comedy, beautifully done. Miss Rice plays with grace and charm that could not have been excelled by the original Nell Gwyn."—*Philadelphia Ledger*.
"A clever and bright, much above the ordinary vaudeville level."—*The New York Telegraph*.
"A charming one-act play."—*New York Journal*.
"Scored a decided success."—*New York National Express*.

And MR. E. F. ALBEE, General Manager of all Mr. Keith's Theatres, says: "It is one of the Brightest, Cleanest and Most Artistic plays that has been produced on the Keith Circuit."

THIS WEEK PLAYING RETURN ENGAGEMENT AT KEITH'S, PHILADELPHIA.

REAL ARTISTS!

DAN AND DOLLY MANN

Who are famous as Country Folks, in their own original Rural Playlet,

MANDY HAWKINS.

A Pretty Story. A Beautiful Act. True to Nature. Special Drop for this Skit. Also their Screaming Act, by Ed. Christie.

MRS. GROGAN'S BIRTHDAY.

Look! 4 Great Characters, Uncle Hank, Mandy Hawkins, Mrs. Grogan, and Mary Helen Grogan.

Address WHITE RATS OF AMERICA, or DANNY MANN, DRAMATIC MIRROR, N. Y. CITY.

Two great character acts that will hold 'em till the finish. Great Park Acts.

THE BACHELOR CLUB, HEAD-LINERS.

A Legitimate Comedy Enacted by Four Legitimate Performers and Cultured Vocalists.

"The Bachelor Club's return this season at the head of the bill after reorganization, shows evidence of the injection of new blood by the vim characterizing their entire performance, and excellent judgment has been shown in replacing the old members. Henry Gassman, who succeeds the original 'Jack,' has a tender voice that is a positive treat to listen to, while the selections of his songs show excellent taste. His easy, frank handling of his part gives him credit. Duke Jackson, the other new comer, acts his rather small part in a way that makes one think it is really 'something.' This excellent, blue chip on the stage may be trusted with far more responsible work. His 'chicken' song is a clever piece of stage work. Bluff old 'Samuel' Pollard seems none the worse for his three months' illness, while his enforced rest has added power to his splendid light-toned voice, and his acting of the old animal seems to show a closer study than of old. Little 'George' Bingle, the other old acquaintance, has the same sympathetic, well-trained voice, and he plays his part as buoyant and breezy as one could expect a club 'kid' to be. The Bachelor Club are like old friends, and the new members have earned a hearty welcome."—*N. Y. Wilmington, January 26, 1901.*

Week of Feb. 4th, Park Theatre, Worcester, Mass. OPEN TIME, weeks of Feb. 11th, 18th, 25th.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

WINTON and MCGINTY

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Best wishes to Motinety and sell for a prosperous New Year.

Broadway Music Hall, Novelty and Keith Circuit to follow.

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LONDON "MUSIC HALL,"

The Great English Vaudeville Paper-Weekly

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In a repertoire of established successes:

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JOSEPH HART AND CARRIE DEMAR

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE

Presenting Bill Toddle's Reception.

JOSEPHINE

GASSMAN

Jan. 28, Poli's, New Haven.

MR. AND MRS. HARRY

THORNE

Formerly WILLETT AND THORNE.

ANOTHER big howling success last week at the Grand Opera House, Philadelphia, Pa., in our everlasting fun creator,

AN UP-TOWN FLAT.

It was one continuous roar, from start to finish.



NEWELL and NIBLO

Presenting their own original musical novelty.

THE ELECTRIC ROSES.

CLARICE VANCE,

The Southern Singer.

Address me personally, as per route.

This week, SHEA'S THEATRE, Toronto, Canada.

HARRY WALTERS

THE NEGRAIC COMEDIAN.

4 announced appearances throughout the South. Coming home soon. Open for dates April 29, 1901.

En route, Terry McGovern's Bowery After Dark Co., of Dramatic Mirror.

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Tom Lewis and Sam. J. Ryan

Now Filling a Thirty Weeks' Engagement

AS SPECIAL FEATURE with FULGORA'S STARS.

Next season will produce the following New Acts: CLAM-ELE, NERVOUS PRO PERITY, A LITTLE NONSENSE and THE TWO ACTORS.

Season closes April 21, at Chicago. We open at Hyde and Dehman's April 29. Address Care of "White Hats of America," 114 West 35th Street, New York City.

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The Burgomaster Co.

AT LIBERTY.

Ingenue and Soubrette
Roles.

The (New) Academy, Buffalo, N.Y.

A new steel structure, cantilever balconies, all modern improvements.
The old Academy of Music site on Main Street.

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Wanted at all times, high class, bright, clean acts.
Novelty, Musical and other combinations.

It is not known to this management it must be endorsed by some reputable manager.

THE BUFFALO THEATRE CO., Lessees.

M. S. ROBINSON, Manager.

Reference: The Manf. and Traders' Bank, Buffalo.

MR. and MRS. JIMMIE BARRY

Burke and Chase Vaudeville Co., as per route.

This week—Wonderland Theatre, Detroit, Mich.

"There is but one."

ETTA BUTLER

"The only American Mink."

So say the leading critics.

"JESS" DANDY

"A huge lion once found himself entangled in the meshes of a net and was liberated by the industrious gnawing of a mouse."—Esor.
Even table repeats itself.—Dandy.
I have May 20, 27 and June 10 open.
All Agents and White Hats of America. Permanent address, "JESS" DANDY, Tremont, N. Y. City.

THE FOUR HILLS

Hansons' LE VOYAGE EN SUISSE CO. En route.

Children recognized by managers, press and public as the best and only juvenile-comedy artists in the business. All play responsible parts. Have a few weeks open for Summer Parks. Week Feb. 4—Grand Opera House, Kansas City, Mo.

Home address, 285 E. 14th St., N. Y. City.

NEW KENNETH LEE SKETCH.

Kenneth Lee has been commissioned to write a dramatic sketch for Iphigeneia, the nine-year-old daughter of Mattie G. Dahl, which will be presented in vaudeville shortly. The little girl possesses dramatic talent of a high order and has appeared in support of Mrs. Fiske, Joseph Jefferson and other stars. The new sketch will afford her every opportunity to display her gifts, and Mr. Lee is writing it with great enthusiasm.

NEW THEATRE IN NEW ORLEANS.

Work will shortly be begun on the new St. Charles Theatre, in New Orleans, and it is expected that it will be ready to hand over to the Orpheum company on Sept. 1. The seating capacity will be 2,000, and high-class vaudeville will be the attraction. C. E. Bray will be the manager, representing the Orpheum company.

VAUDEVILLE JOTTINGS.

Plans are being considered for the alteration of the old Lafayette Presbyterian Church in Buffalo into a vaudeville theatre. It will be ready by May 1.

Perle Evelyn Spencer, the dancer, of San Francisco, will soon be married to Edward Walcott, a son of a well-known Fresno merchant.

Edith Leonard is making a hit singing "Coon, Coon, Coon."

Edna Aug has resigned from The Girl from Up There and will return to vaudeville.

Edward Marsh, of Marsh and Sartella, was made a member of the White Hats of America on Jan. 27.

Al Hampton is writing a new act for Kelly and Ray.

Elmo A. Stein closed with A Breezy Time in Little Rock, Ark. and is now taking the baths at Hot Springs, Ark. He will return to vaudeville on March 10.

The Sisters Engstrom are no longer with Sam Taylor's co., having left that organization in Brooklyn early last week. They are now in town.

Laurents Gertrude and comedy co., consisting of Myra French, Eliza Gray, Edgar Leaphy, Jay C. Taylor, and H. Laurent are presenting a condensation of Platon's North, made by George H. Broadhurst, in vaudeville. During the week of Jan. 21 the co. appeared at Chase's Lyceum, Baltimore, and won high praise from the press of that city.

Max Walsh, who has been associated with the Ben Ton Trio for the past three years, will shortly return to vaudeville with her single singing specialty.

Barney Fagan has issued a large circular containing favorable press notices of his production The Phantom Guards, now running at the London Empire.

W. C. Fields, the eccentric juggler, opened recently at the Wintergarden, Berlin, Germany, and made such a success that after the first performance the

management tried to prolong his engagement, but could only extend it two weeks, as he was booked at the Palace, London, for an indefinite engagement, to open Feb. 4. The Palace time was set back for two weeks, and he opens in London Feb. 18. Mr. Fields writes that Webb and Hanson opened Jan. 1, and made a big hit. All the Americans in Europe are doing well. Everhart made a big hit in Berlin last month and is now in Paris.

J. M. J. Kane, last season manager of Car No. 1 and general press agent of John Robinson's Circus, is now in advance of Al G. Field's Minstrels.

Frank Latona is meeting with success playing the part of Phil the Philosopher in Sleeping Beauty, at the Grand Theatre, Leeds, England. He also introduces his specialty.

Belmore and Lee are filling a special engagement at the Alhambra, London. They appear every evening at 9.25.

Fred J. Huber writes that The Gay Masqueraders are doing well. The co. includes Kessner and Reid, Swift and Huber, Ed and Rolla White, Sullivan and Inman, John and Lillian Hoover, Three Sa Vans, Marguerite Telen, and Emma Stanton.

Art Carver, a society belle of Cambridge, O., will shortly make her debut in vaudeville, assisted by Glorinda F. Battaglia, formerly manager of the Manhattan Comedy co., in a sketch entitled A Manager's Star.

Jane Courthope will produce her new act, written by W. A. Trompant, entitled A Romance of the French Revolution, very shortly. She is to carry special scenery, and hopes to prove that she has the strongest dramatic act in vaudeville. She will be supported by Charles Forrester, Ben S. Mears, and Harriette Jocelyn.

Maudie Caswell, the acrobatic girl, contributed to the January number of Chicago "Songs and Stories" an interesting article about "The Athletic Girl," telling how exercises and athletics are good for girls. Three pictures of Miss Caswell accompanied her essay.

Liane De Pongy, the celebrated Parisian beauty, may come to America after her London engagement, which began last month.

Florence Marie Swoyer, a four-year-old acrobat, who lives in Reading, Pa., will shortly be taken to Europe.

Charles Simpson is rapidly recovering from her severe illness. She is at her home in this city.

A large audience attempted to wreck the Smithsonian Theatre, in Greenpoint, on Saturday evening last. The manager escaped with the week's receipts, amounting to \$200, and as the performers saw no prospect of receiving any salaries, they declined to appear. The police were called out to quell the riot.

Two young women, named Irene Rousseau and Maude de Lisle, who said they were members of the Moulin Rouge Burlesque co., which stranded in Gloucester, N. Y., applied to the Superintendent of the Port in New York last week. They said they had walked from Gloucester to Albany and had made their way to New York with difficulty. They were referred to the Local Aid Society.

Johnstone Bennett, Teichneroff's dress, Fells and Bar, the Bison City Quartette, and Kitten Mitchell are three of the features of the Empire Vaudevilleans.

BETTER ENGAGEMENT IN VAUDEVILLE

HOPE BOOTH

At KOTTER & BELL'S in Her Famous Fanny, Clam-Ele, Social and Fanny. Commencing Jan. 21.
Opinions of a few Managers: The blazest drawing card during my management of this house, owing to her phenomenal success have re-engaged her.—N. HANSHIM, Kotter & Bell's, Jan. 28, 1901.

The highest-salaried female artist—her worth R.—CLETON WILSON, Kotter & Bell's.
MR. TONY PASTORE—My biggest card since Tosta Tilly. MR. GEORGE CASTLE—A beautiful, artistic act with strong drawing power. DR. LOVING—The biggest draft in the history of Vaudeville at the old Howard. TONY PASTORE said in Sunday Herald: "Impelled by her great success and by request of many patrons have re-engaged Hope Booth."

WANTED: to Performers and others—PATENT RIGHTS with all properties and electrical effects used by me.—HOPE BOOTH. Permanent address, 29 West 26th Street. Telephone, No. 125—Riverside.
Hope Booth will resume her starring tour next season.

ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

220 Chicago Opera House Bldg., Chicago.

MR. AND MRS. ARTHUR SIDMAN "YORK STATE FOLKS."

"Course I may be sort o' biased, but I still have contended, That the middle part o' York State 's where the Lord at first intended Plantin' Eden."
—Charles Newton Hood.

SPRING OF 1901—BIG PRODUCTION.

George W. Monroe IN VAUDEVILLE.

Address ROBT. GRAU, care St. James Building, New York.

MR. AND MRS. JOE KEATON THE MAN WITH THE TABLE.

Inspired by LITTLE HESTER, the smallest comedian, in the best-comedy creation in Vaudeville, introducing eccentric, acrobatic grotesque comedy, dancing and singing, concluding with the funniest routine of Table and Chair comedy before the public to-day. Would sign with any reliable show for season 1901. All time open commencing April 15. Vacation address.

THE CHARMING MIMIC

VIOLET DALE

This is the season when Violet Dale is holding overflow meetings for the trailers. On the programme she is called a charming mimic; she is all of that with something to spare. She gave imitations of Andrew Dick, Claude Loftis and George Fuller Golden and didn't fail to win the house. They will talk about her this week, for Miss Dale crowns the list.—Atlanta Constitution, Jan. 29, 1901.

ARTIE THE ORIGINAL HALL Georgia Coon Shouter

Charles Horwitz

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Grace Emmett and Co.; "A Strange Boy," for Howard and Hand; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas, and many others. For terms on sketches, monologues, etc., address—

CHARLES HORWITZ, 77 and 79 Clark St., Chicago, Ill.



A. H. Knoll and Marie McNeil

THE WORLD-FAMOUS CORNETISTS.

Will be at Liberty Feb. 10, and will consider offers for this and next season, with first-class company.

Address A. H. KNOLL.

Louisville, Ky., week Feb. 4, then Erie, Pa.

MR. & MRS. NEIL LITCHFIELD

40th Consecutive Week.

This week—Wonderland, Detroit, Mich.

Open Time, weeks Feb. 18 and 25.

NILTON and DOLLY NOBLES

A BLUE GRASS WIDOW.

WHY WALKER REFORMED

Time Filled to June, 1901.

19 First Place, Brooklyn, N. Y.

SKETCHES, PLAYS,

By JOHN STAPLETON.

Author of Nicholas's Strategem, A Bachelor's Goodness, etc.

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CAICEDO KING OF THE WIRE.

216 East 14th Street, or White Hats Association

SKETCHES for Vaudeville work.

Generally have one or two on hand.

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WARNING.—CAUTIONERS. The act, Creation of the Universe, with dancing creator, has a complete copyright owned by JESSIE SMITH.

VADEVILLE

ARENA.

WEDNESDAY, J. C. Spark's Citizens Band 25, big band, good performance.

NOTES

The well-known side show center, Cal Tower, is spending the Winter at his home, Muscatine, Ia. Mr. Tower has been a showman since 1905. For next season he has been re-organized by Forepaugh and Sells Brothers.

ARENA.

The well-known side show creator, Cal. Tower, is spending the Winter at his home, Muscatine, Ia. Mr. Tower has been a showman since 1865. For next season he has been re-engaged by Forepaugh and Sells.

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FARCE-COMEDY, VAUDEVILLE, DRAMA.

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"CANBY, THE RANCHMAN, in ARIZONA."

AT LIBERTY

Address, The Lambs, 70 W. 30th St., Actors' Society, or Agents.

JANE KENNARK

Leading Woman.

American Theatre, New York City.

DAN MASON,**AT LIBERTY AFTER FEB. 2.**

Permanent Address, 1027 East 165th St., N. Y. City.

Clara Coleman

COMEDIENNE.

Address Mirror.

Sedley Brown**AT LIBERTY.**

Dramatic Director for three years at Columbia Theatre, Newark.

Beatrice Norman

LEADING WOMAN.

"A STRANGER IN A STRANGE LAND."

EDMUND BREESE

WITH CASTLE SQUARE THEATRE CO., BOSTON, MASS.

THE TICKET-OF-LEAVE MAN.—Mr. Edmund Brees, as James Dalton, proved to be a master in the art of disguise, and gave a strong dramatic impersonation of the leader of the gang to whom Bob owes his undoing.—*Boston Herald*, Jan. 29, 1901.**AL PHILLIPS—AGNES CARLTON**

LEAD

With MR. DANIEL SULLY in
The Parish Priest.

MAY'S EVERY CO.

Permanent address, Actors' Society.

Eastern HUMAN HEARTS.

Western HUMAN HEARTS.

E. LAURENCE LEE

GENERAL STAGE DIRECTOR W. E. NAYVILLE'S ATTRACTIONS.

At Present, **BUD GORDON** in **THE VILLAGE PARSON**.**LAVINIA SHANNON**

LEADING LADY.

WOODWARD STOCK COMPANY, NEW AUDITORIUM, KANSAS CITY, MO.

Season 1900-1901.

Address New Amsterdam Hotel, N. Y.

Flora FairchildMAVIS CLAIRE in W. A. Brady's **SORROWS OF SATAN** (Eastern).

Address Mirror.

JOHN WALDRON

LEADING MAN.

SUE.—Mr. Waldron as Ira Bessley played the part with consummate skill and artistic finish that left nothing to be desired. His boundless love and self-sacrificing devotion were shown with unerring art. It was truly a finished piece of work and Mr. Waldron deserves the highest praise for his conception and portrayal.—*Seward*, Jan. 29.
SEE CENTURY STAGE, NEWARK, N. J.**MAUDE ODELL**, LEADING WOMAN, Baldwin-Welsh Stock Co., Grand Opera House, New Orleans, La.CARMEN.—Maude Odell, the new leading lady of the Baldwin-Welsh Stock Co., made her debut with this spring organization at the Grand Opera House yesterday in the role of Carmen. Her audience displayed approval so spontaneous and sincere that her success in New Orleans cannot be doubted. It was to have been expected that she would succeed, she came to her new field of artistic effort with a long, unbroken line of successes behind her. She came with her name already established in the theatrical centres of the country, and with an enviable reputation here already made, or she has appeared here not once, but several times, and on each appearance has added new friends. As Carmen she is thoroughly at home. Her bold type of beauty, her lithe grace, and her great flashing eyes fit her well to depict the tempestuous love and the innate faithfulness of the witching Spanish waltz created by Prosper Mérimée in his matchless story, which has been so often sung. She lives the part as she looks it. Her love glows white hot. Her disdain withers. Her indifference maddens the men with whose hearts she toys.—*Penguin*, New Orleans, Jan. 14, 1901.**Eleanor Franklin**

FEATURING IN GARDNER'S FEDERAL 1900-1901.

She gave a naturalness, a polish, a power and an interest to the part that surprised those who thought that they could identify with Federal none other than her counterpart. Miss Franklin possesses the beauty, the figure, the voice—all of the physical requirements for the part, and what is an accomplished actress.—*Elmira Daily Advertiser*, Dec. 7, 1900.
Address Mirror Office.**VALERIE BERGERE**

ENGAGED

HABAN BUTTERFLY.

CORA & NAUGHTY ANTHONY.

Under the direction of Mr. David Belasco.

ALDEN BASS

A SUCCESS

IN A POOR

RELATION

FREDERICK G. DENIER, MGT.

Cora H. Williams

COMEDIENNE.

Address Mirror.

JOHN J. FARRELL

LEADING MAN.

Forough's Theatre Stock, Philadelphia.

ELEANOR BARRY

At Liberty for balance of the season.

Address Mirror.

HARRY CORSON CLARKE

Starring in "WHAT DID TONKINS DO?"

MR. and MRS. E. R. SPENCER (Isabel Pengra)Featured with **FREDERICK WARDE**.Under the direction of **CLARENCE M. BRUNE**, 1401 Broadway. Season 1900-1901.**ESTHER LYON**

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LEADING COMEDIAN.

American Theatre Stock Co.

BEN S. MEARS—EDA MARLEY

LEADING JUVENILE.

American Theatre Stock Co., New York City.

At Liberty.

HEAVEN or CHARACTERS.

Closed Dec. 6 in Poughkeepsie in Quo Vadis.

Cape Horn.

Bertha Creighton

LEADING WOMAN—DENIER AND SHELTER STOCK CO. GRAND AVE. THEATRE, PHILA. PA.

AS L'ANGLOIS.—I do not know when I have enjoyed a performance more than I did that of Miss Creighton, as the Duke de Reichstadt in L'Anglois, the son of Napoleon, which has crowded the Grand Ave. Theatre this week. I know that Miss Creighton is a charming actress. I have been convinced on that point on more than one occasion, but I did not expect to see her give the character of the unfortunate Duke such an effective interpretation. The opening scene was so charmingly acted that the audience recognized Miss Creighton's efforts by well-deserved and enthusiastic applause. A still stronger contrast was the death scene in the last act, and it served to make Miss Creighton's conception of the character a complete artistic triumph.—*Atl. City Herald*, in The Jew.**ANNA BOYD**

DISENGAGED.

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All kinds of MUSICAL and DRAMATIC engagements made.

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DAISY LOVERING, Milwaukee, Academy

Wisconsin—She invests it with an incontestable charm, etc. (45 lines).
Journal—Miss Lovering supplied the atmosphere, wore the spell, and this strange, tender, passionate, loving girl of hers will leave a lasting mark on the memory of all who saw her, etc. (16 lines).

News—The performance last night was essentially a personal triumph for Daisy Lovering, etc. (18 lines).
Sentinel—As Jane Eyre, demonstrated that she is an emotional actress of rare talent, etc. (7 lines).

JANE EYRE.

LILLIAN LAWRENCE

FOURTH YEAR—LEADING WOMAN. Castle Square Theatre, Boston, Mass.

THE TICKET-OF-LEAVE MAN.—Miss Lawrence was altogether womanly and attractive in the part of the hero's loyal, loving wife, who remains hopeful even until the worst of their misadventures. *Boston Transcript*, Jan. 29, 1901.
In the Evening, the much wronged heroine of the drama, Miss Lillian Lawrence gained the sympathies of her audience and won another distinct success. *Boston Herald*, Jan. 29, 1901.

EVA TAYLOR

Leading Woman.

Address Mignon.

THE GREAT DIAMOND ROBBERY.—In Maria Bulford, a modern Lucretia, Eva Taylor has a part that, stripped of its graces, is very repellent, but it possesses a certain fascination which this versatile actress easily reflects. *Evening Wisconsin*.

META MAYNARD

LEADS.

Vanderbilt Stock Co., Toronto, Can.

As PARTHENIA.

"Miss Maynard, since her debut here in Ingomar, has steadily grown; even the most conventional roles that she has played have been marked by a certain gracious sweetness; her Juliet was finely uttered, and at all times picturesque; but her Marguerite Gauthier is a much finer performance."

—Toronto Mail and Empire.

NICK LONG—IDALENE COTTON

EN ROUTE IN VAUDEVILLE.

Address, N. Y. DRAMATIC MIRROR.

NOT RECENTLY ENGAGED.

AGNES ROSE LANE

Melbourne.

James F. Kelly and Dorothy Kent

Playing the comedy roles and introducing specialty with Chas. E. Paney's new play, **AN AFRICAN KING.**

LOUISE MONTROSE EN ROUTE WITH A WISE GUY CO.

Phila. Item.

Louise Montrose, a very pretty girl of the Edna May type—though her talents seem to exceed Miss May's—has a number of songs and dances that take well.

Phila. Record.

Miss Montrose did a specialty that is particularly worthy of mention, and she well deserved the plaudits of the audience, which were unstintingly given.

P. C. FOY

The Natural Irish Comedian.

At Liberty after January 26.

Address care Mignon, or en route, Ladder of Life Co., Hoboken, N. J., 22, 23; Plainfield, 24; Atlantic City, 25, 26.

MR. PAUL TAYLOR

Jehu Sparmley in DAIRY FARM.

Equally artistic in a different way is the enactment of Jehu Sparmley by Paul Taylor. His impersonation is well nigh flawless and the fact that it is an amusing comedy creation makes it all the more delightful. *Syracuse Post-Standard*.

ELFIE FAY

Late with Mademoiselle 'Ankins.

Permanent address,

VENDOME HOTEL, New York.

After April 1st,

HOTEL CECIL, London, England.

MABEL PIERSON

PRIMA DONNA SOPRANO.

The Bostonians,

Season 1900-1901.

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